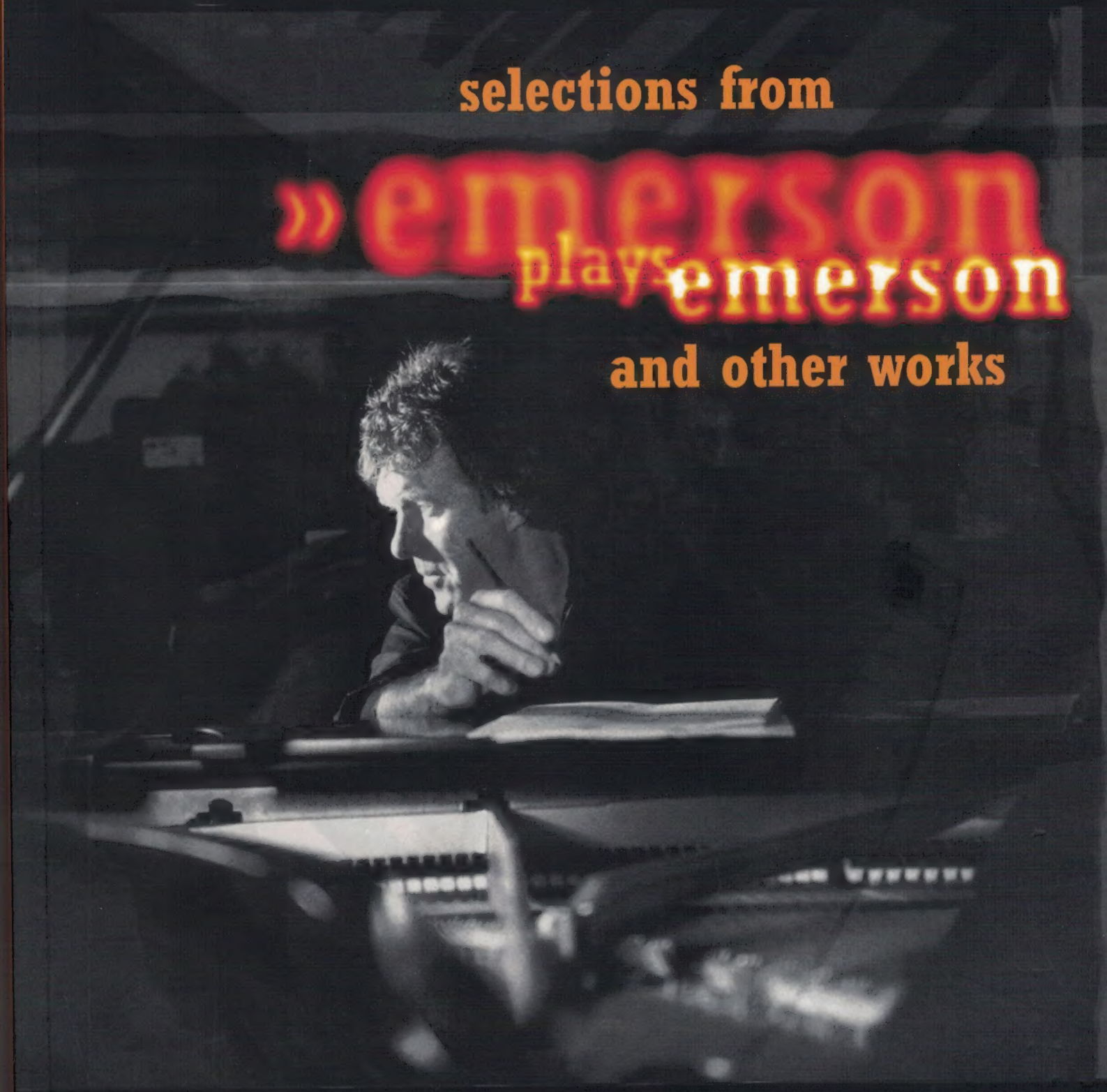
selections from

»emerson plays emerson

and other works



Keith Emerson

Selections from Emerson Plays Emerson

and Other Works

Transcribed by:

Jean Casavant, Raymon Ford, Jenny Grover,
Thomas Müller, Brian O'Sullivan, Fausto Riccardi,
Gianfelice Riccardi, Ken Taylor, Brian Werner,
Leif Wikfeldt

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There is much music on my mind.
So much of it that sometimes I am blind to make decisions.
Being delusional and not decisional takes its cost.

I have a tune that will be played.
Upon the morning it will scream and pray,
and wake me up like the small child that it is,
until I put it back to bed again.
In the light of day.

Then, I will lift my head to its demands.
How calm it rests on nature's breath,
as if to breathe or to embalm the very depth of life itself.
How calm it sits.
And then gets played.

Keith Emerson
February 1, 2007

Preface

I think it most important that the next generation of musicians can have new music, rather than old, to play and practice upon. I remember in my formative years how difficult it was to find any music beyond Beethoven.

I do however have a most prized possession--the transcriptions of "Brubeck Plays Brubeck" signed by the great man himself.

Guess how he signed it.

Dear Keith,
Thank you for your 4/4 version that I can't play.
Dave Brubeck

So imagine my delight when news reached me that people had felt moved enough by my compositions to create transcriptions of them! Hopefully the "Emerson Plays Emerson" transcriptions will, in some small way, be useful to the next generation of composers to play and practice upon.

I am humbled.

Keith Emerson
(1944 – 2016)

In Memory of Keith Emerson, Ken Taylor and Leif Wikfeldt

Preface from the Transcription Group

This collection of transcriptions is the result of a collaboration between Keith Emerson fans scattered across the globe. Everyone listed invested many hours over several years to bring this to fruition, but we give special thanks to the late Ken Taylor and to Jean Casavant for leading the effort, putting this team together, and coordinating the project details with the Emerson estate.

The group grew one-by-one between 2005 and 2017 as we met each other in various Keith Emerson-related internet discussion and transcription groups. With music educations ranging from PhDs to private piano lessons, this fellowship of teachers, concert pianists, rock band keyboardists, and those who play for simple pleasure eagerly shared each others' work with the ultimate goal of helping each other better understand and more accurately play Keith's works. The Emerson Plays Emerson songs seemed a natural collection to publish. We hope this book will be a welcome companion to the album and provide a means for students, professionals, and amateurs alike to study and learn these inspirational pieces and experience the joy of playing them.

Jean Casavant, Mashteuiatsh, Quebec, Canada
Raymon Ford, Tauranga, New Zealand
Jenny Grover, Huntington, West Virginia, USA
Thomas Müller, Frankfurt, Germany
Brian O'Sullivan, Bear, Delaware, USA
Fausto Riccardi, Soncino, Cremona, Italy
Gianfelice Riccardi, Soncino, Cremona, Italy
Ken Taylor, Newcastle, New South Wales, Australia
Brian Werner, Colorado Springs, Colorado, USA
Leif Wikfeldt, Halmstad, Sweden

Preface from Fausto Riccardi and Gianfelice Riccardi

Our adolescence has been marked both by our academic musicology studies and performances of selections from Classical composers like Bach, Beethoven, Chopin, Debussy, Mozart, etc., in order to get piano degrees. Together with Masters of so-called "cultured music", we have embraced the Rock genre known as "Progressive". We were enchanted by supergroup ELP, but above all we were fascinated by Keith Emerson's fantastic technique and extravagance. Next to milestones like The Three Fates, Tarkus, "Welcome back, my friends...", and Works Vol.1, we have known Modest Mussorgsky through the "Emersonian" revision of Pictures at an Exhibition. We have always been fascinated by Emerson's brilliant ability to reinterpret Classical composers, from Bach to Tchaikovsky, from a Rock point of view, using several Moogs, other synthesizers, and Hammond organs. Moreover, Keith has shown a deep knowledge of a variegated Classical repertoire. In fact, there are a lot of Classical examples in his compositions (a Medieval technique called "centonizzazione"). So we decided to transcribe some Emerson compositions never before published, closer to our musical sensibilities. This is our personal contribution, and thanks to this eclectic musician who joined together two separate worlds: Classical and Rock. Furthermore, he taught us that the big composers of the past were and will be milestones for present and future musical events, forever.

Fausto Riccardi
Gianfelice Riccardi

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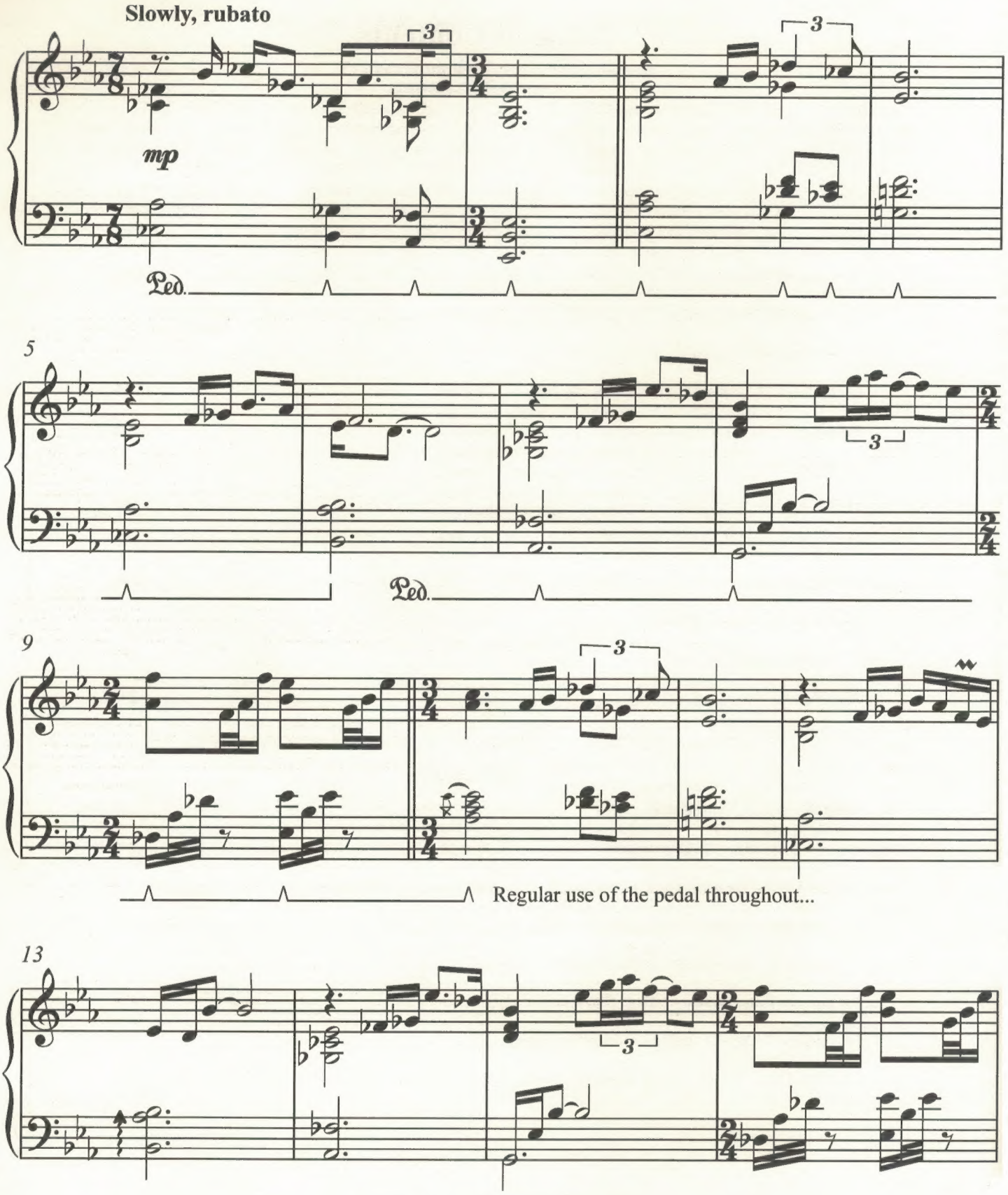
Vagrant

Keith Emerson



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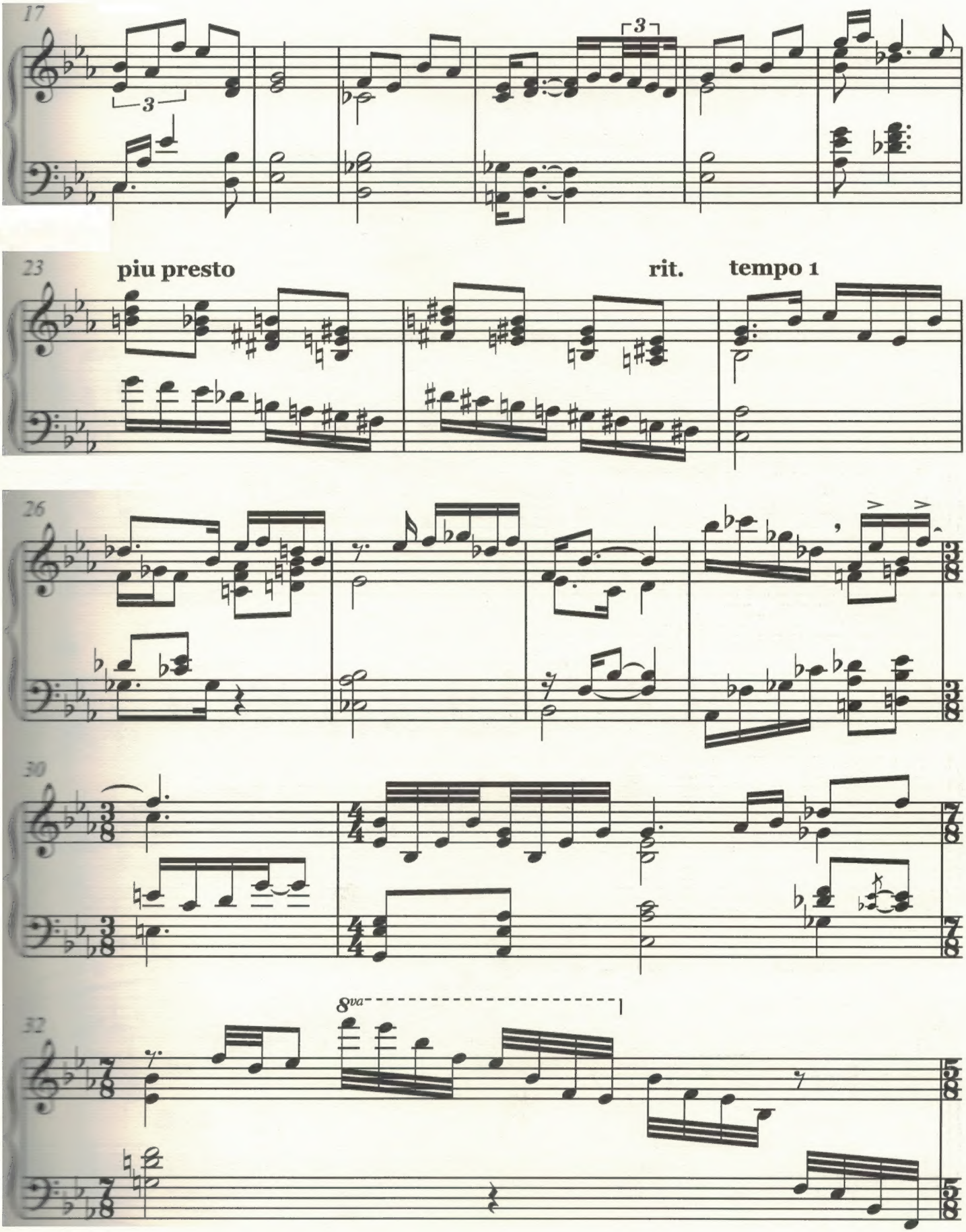
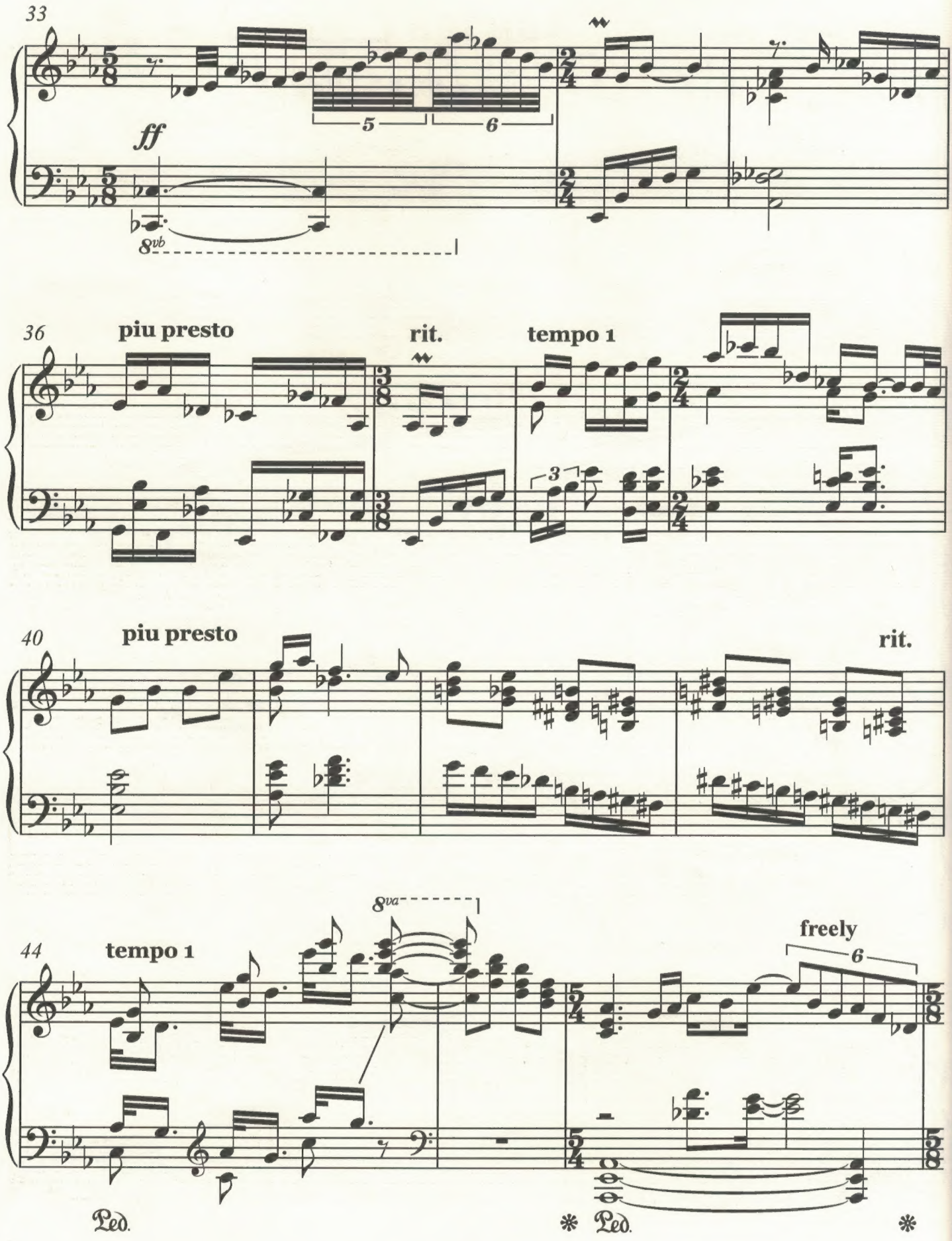
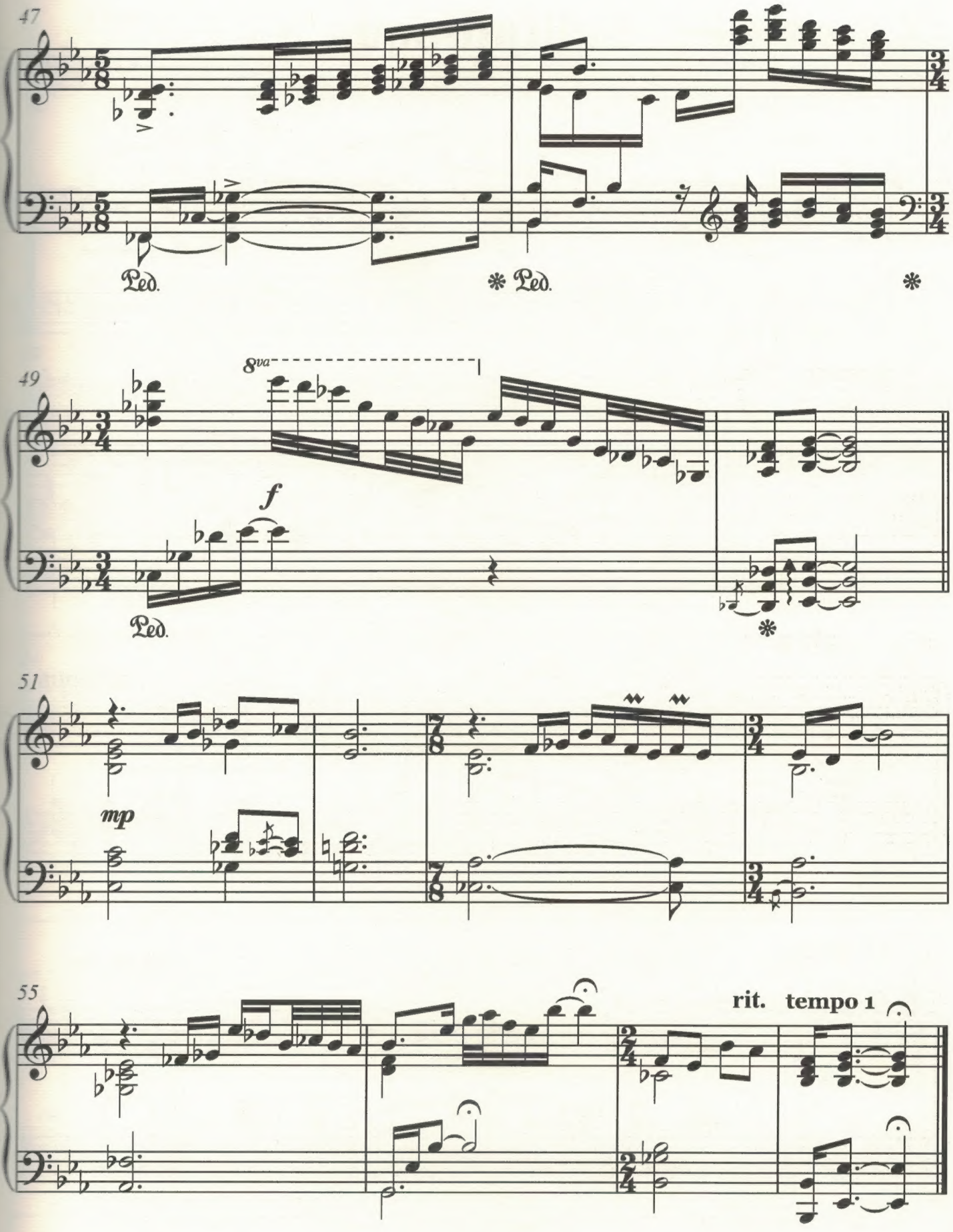
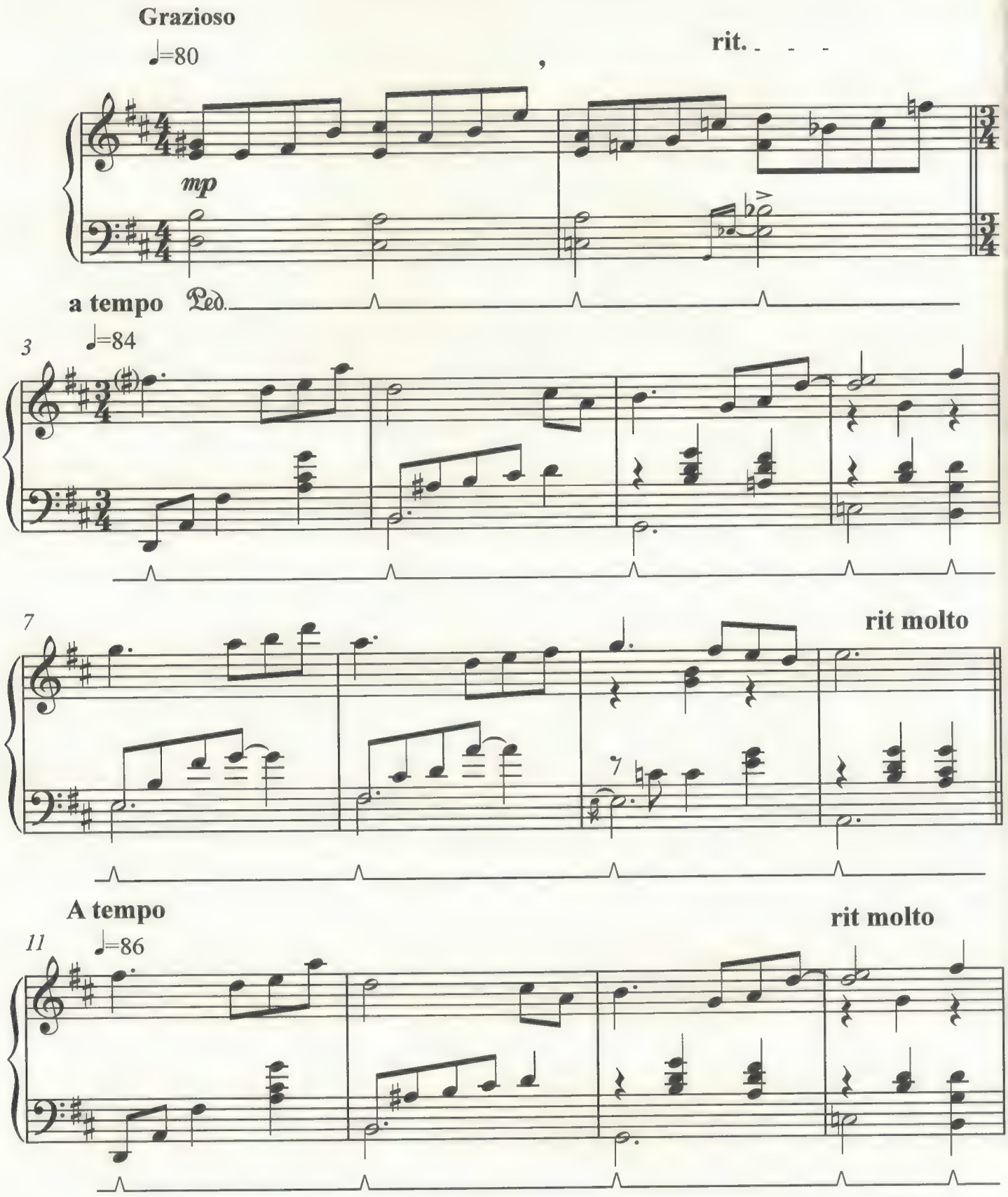

17
3
3
23
piu presto
rit.
tempo 1
26
30
32
8va


33
ff
5
6
8vb
36
piu presto
rit.
tempo 1
3
40
piu presto
rit.
44
tempo 1
8va
freely
6
Ped.
Ped.


47
Ped.
Ped.
49
8va
f
Ped.
51
mp
55
rit.
tempo 1

Solitudinous

Keith Emerson



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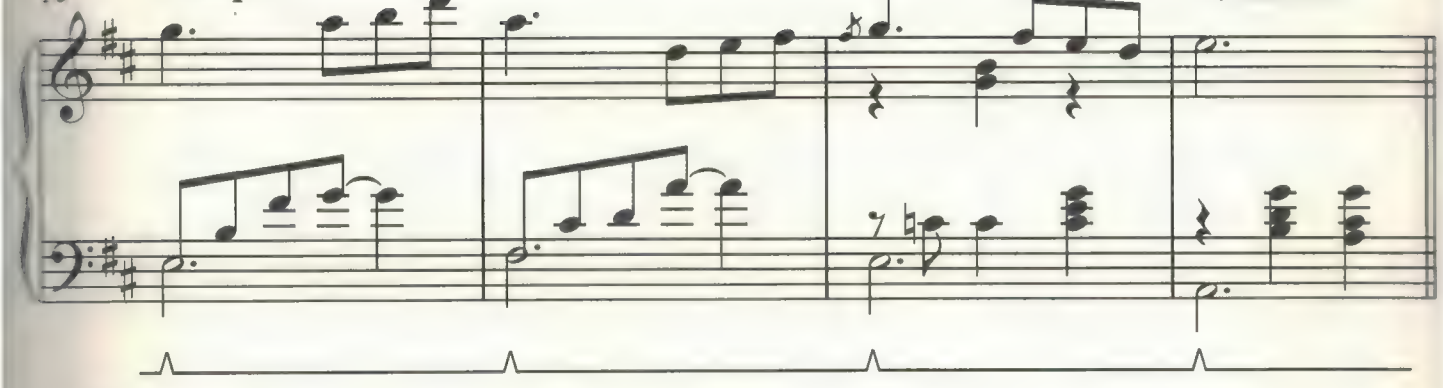
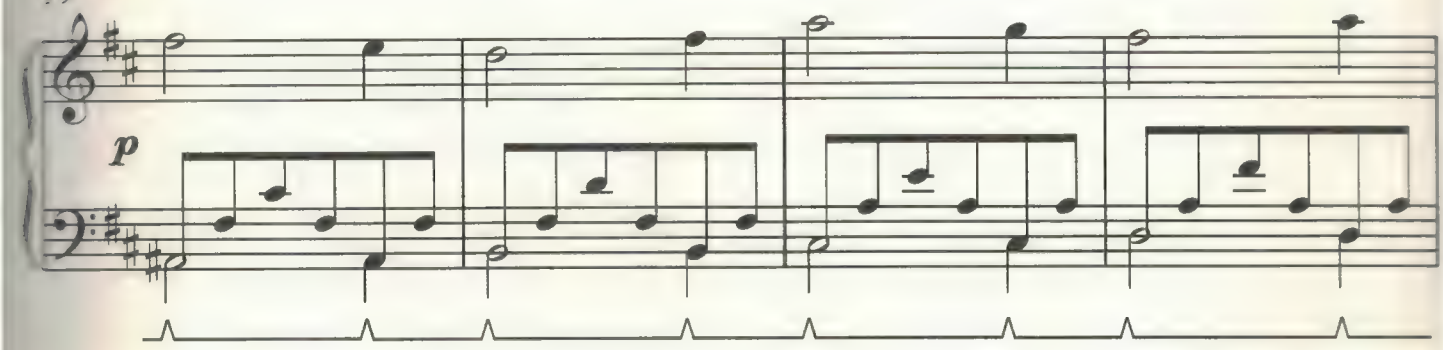
15 **A tempo** **rit molto**



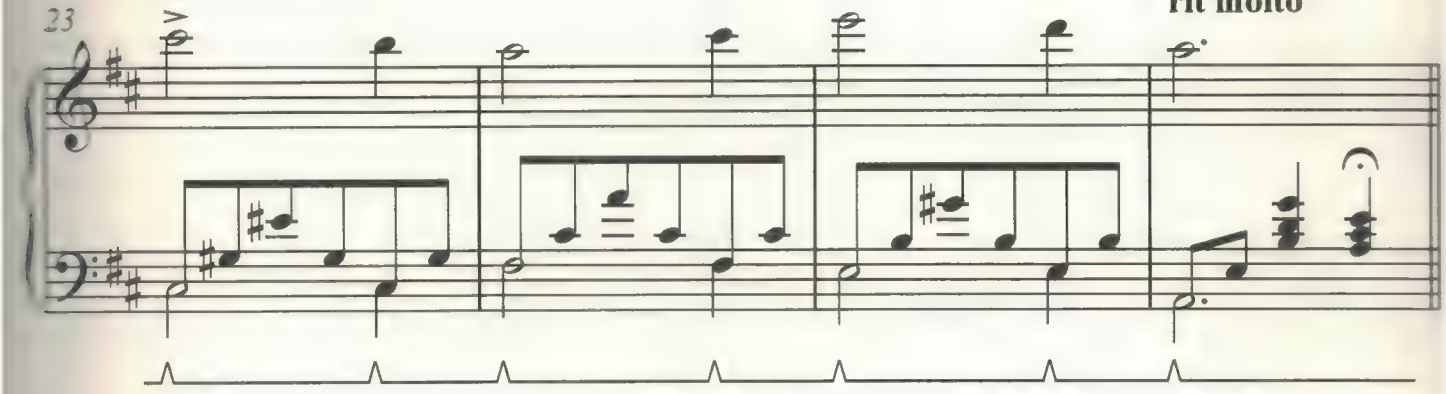
Più mosso

19 ♩ = 92

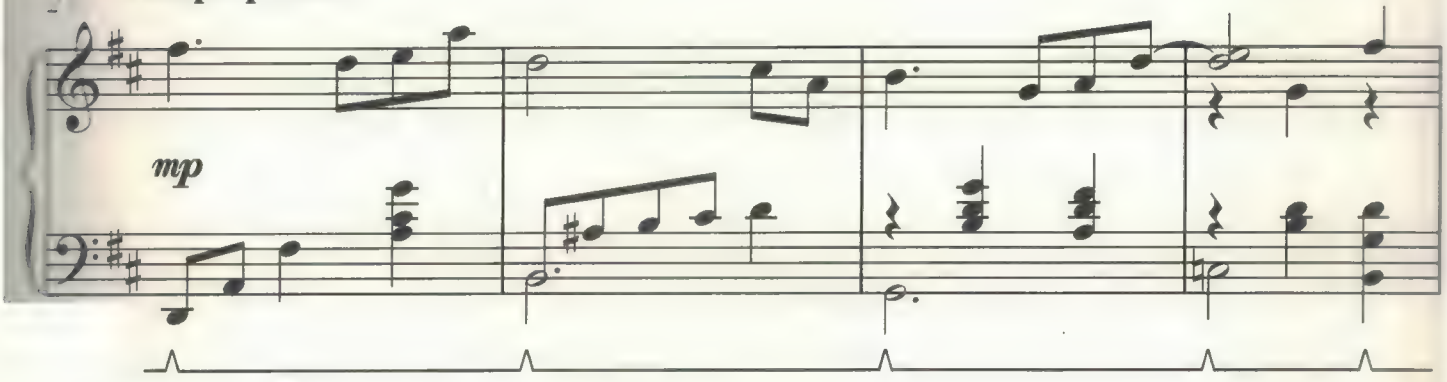


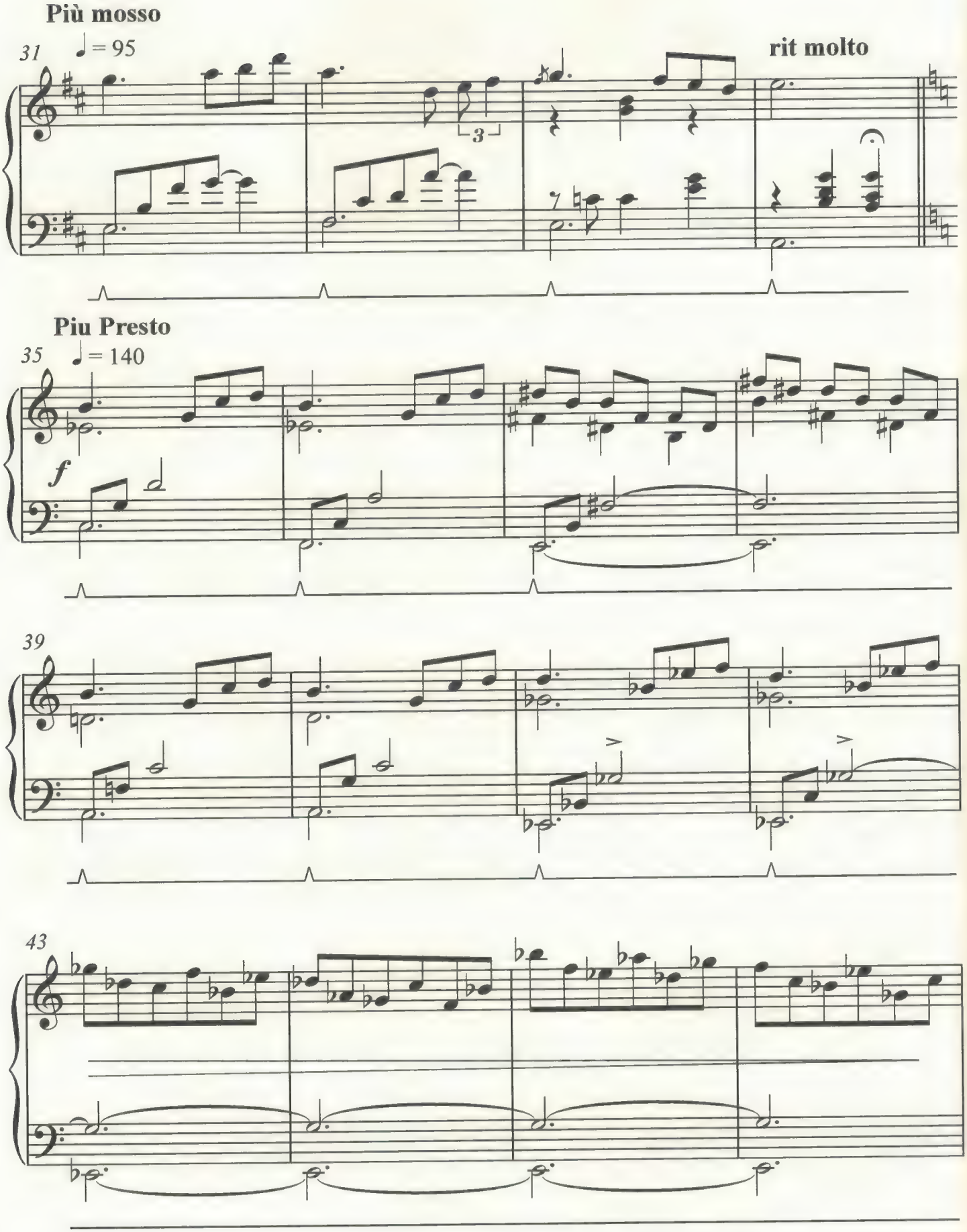
rit un poco . . . . . **rit molto**

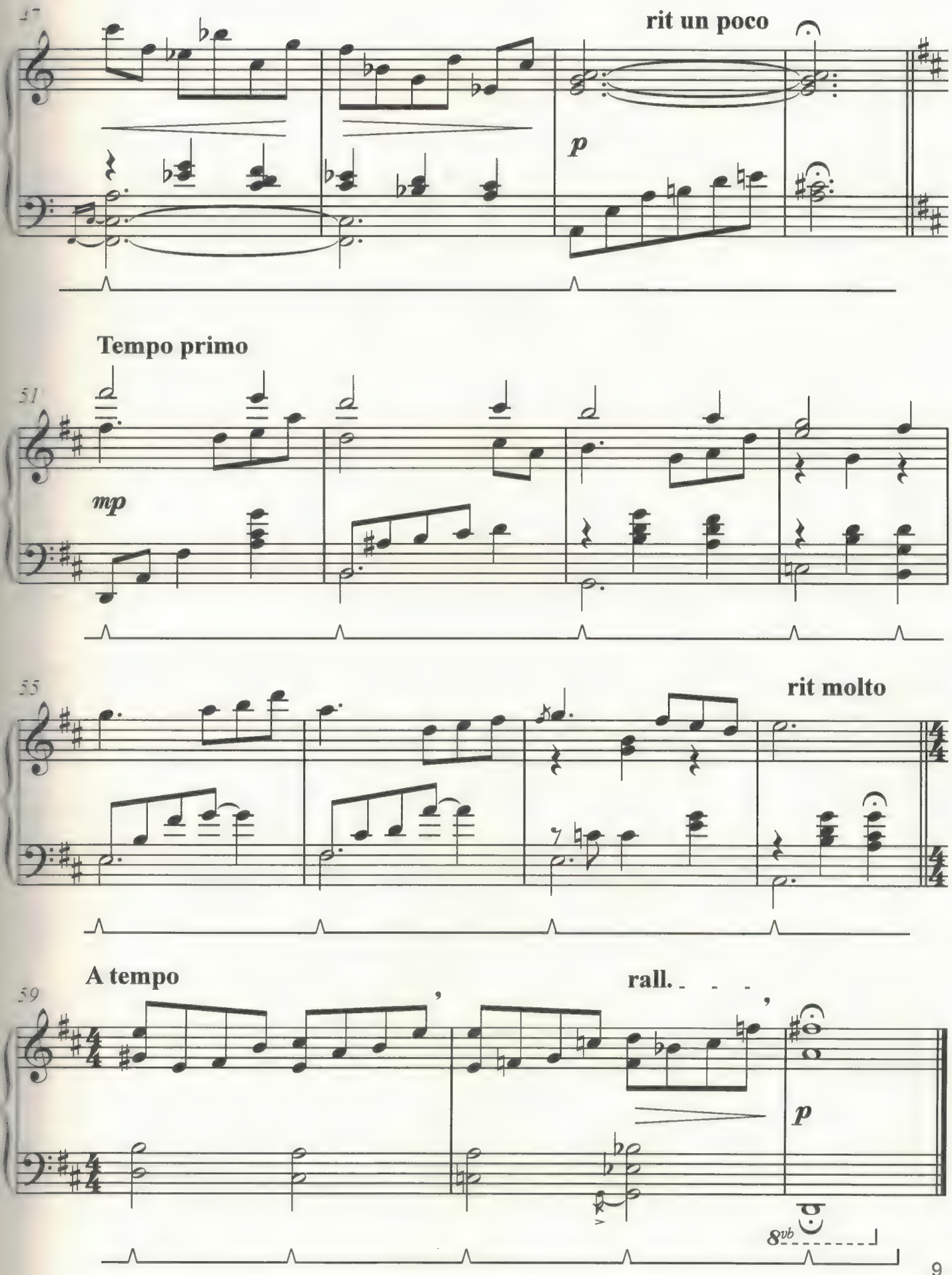
23



27 **Tempo primo**

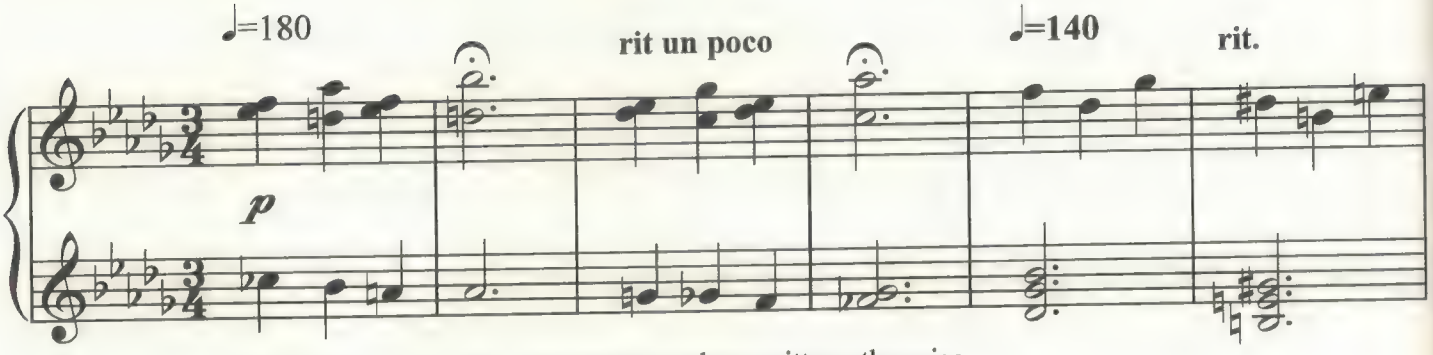



Più mosso
31
♩ = 95
rit molto
Piu Presto
35
♩ = 140
f
39
43

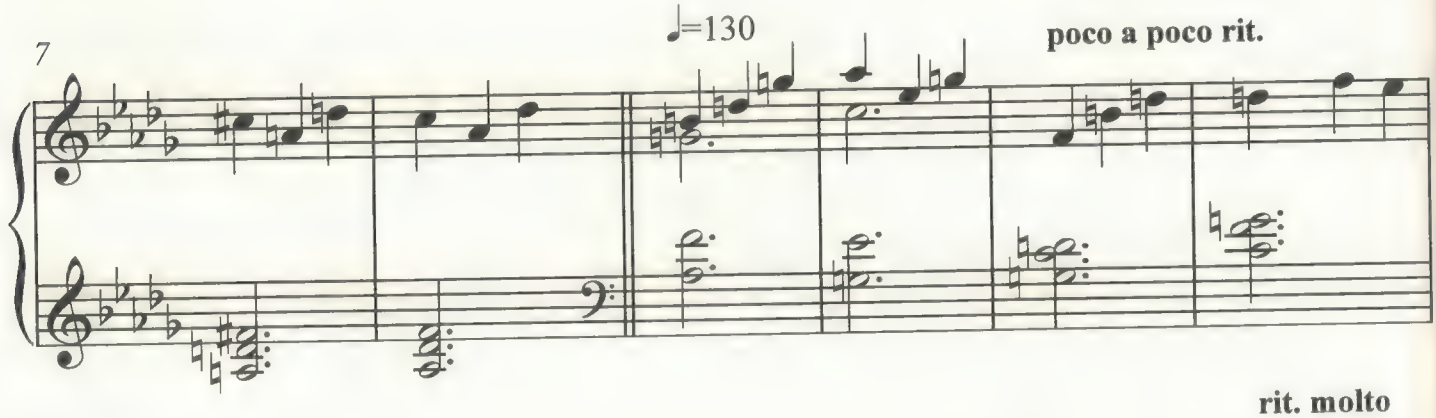

47
rit un poco
p
Tempo primo
51
mp
55
rit molto
A tempo
59
rall.
p
8vb

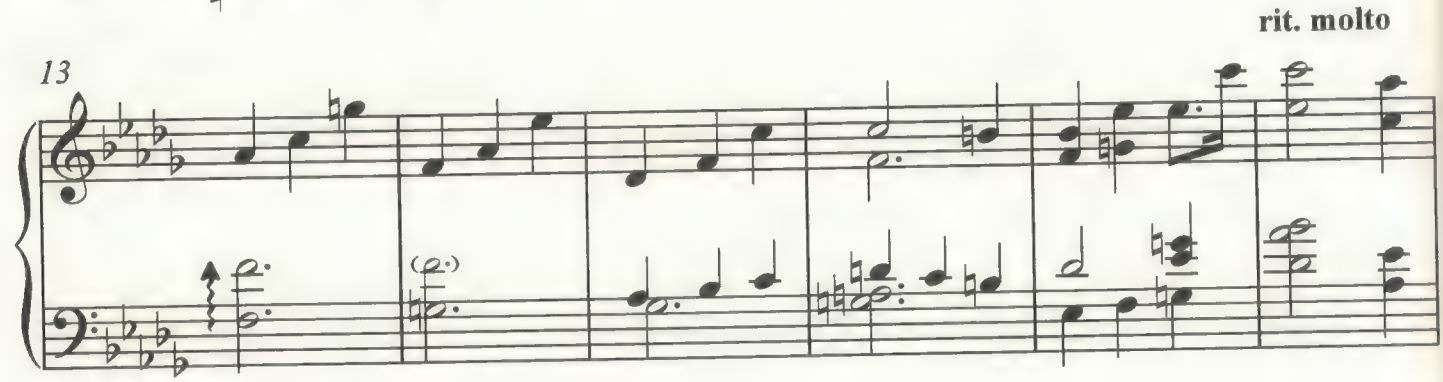
Broken Bough

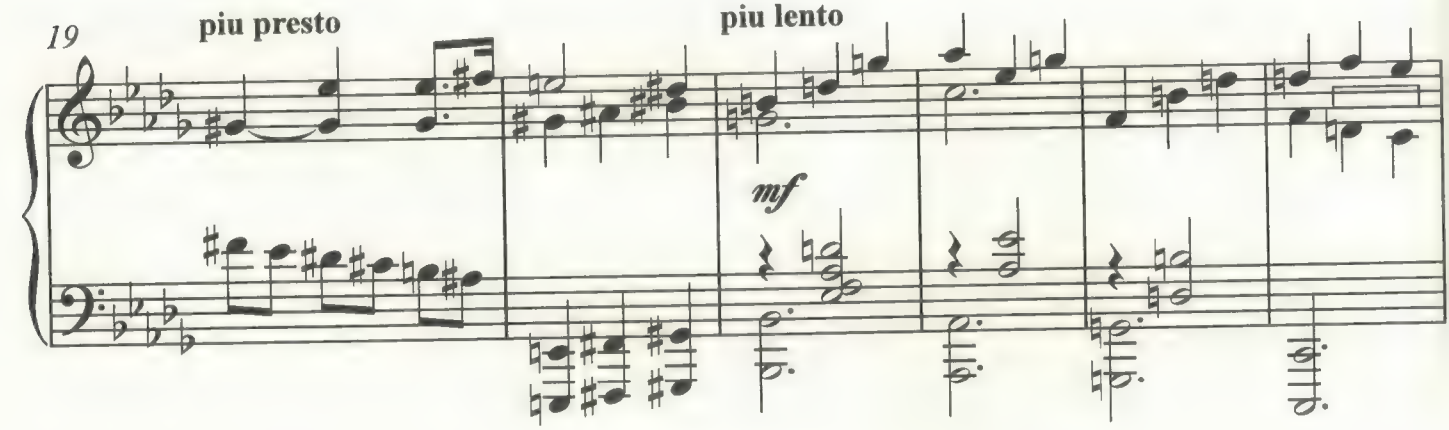
Keith Emerson



In general use one pedal per measure unless written otherwise







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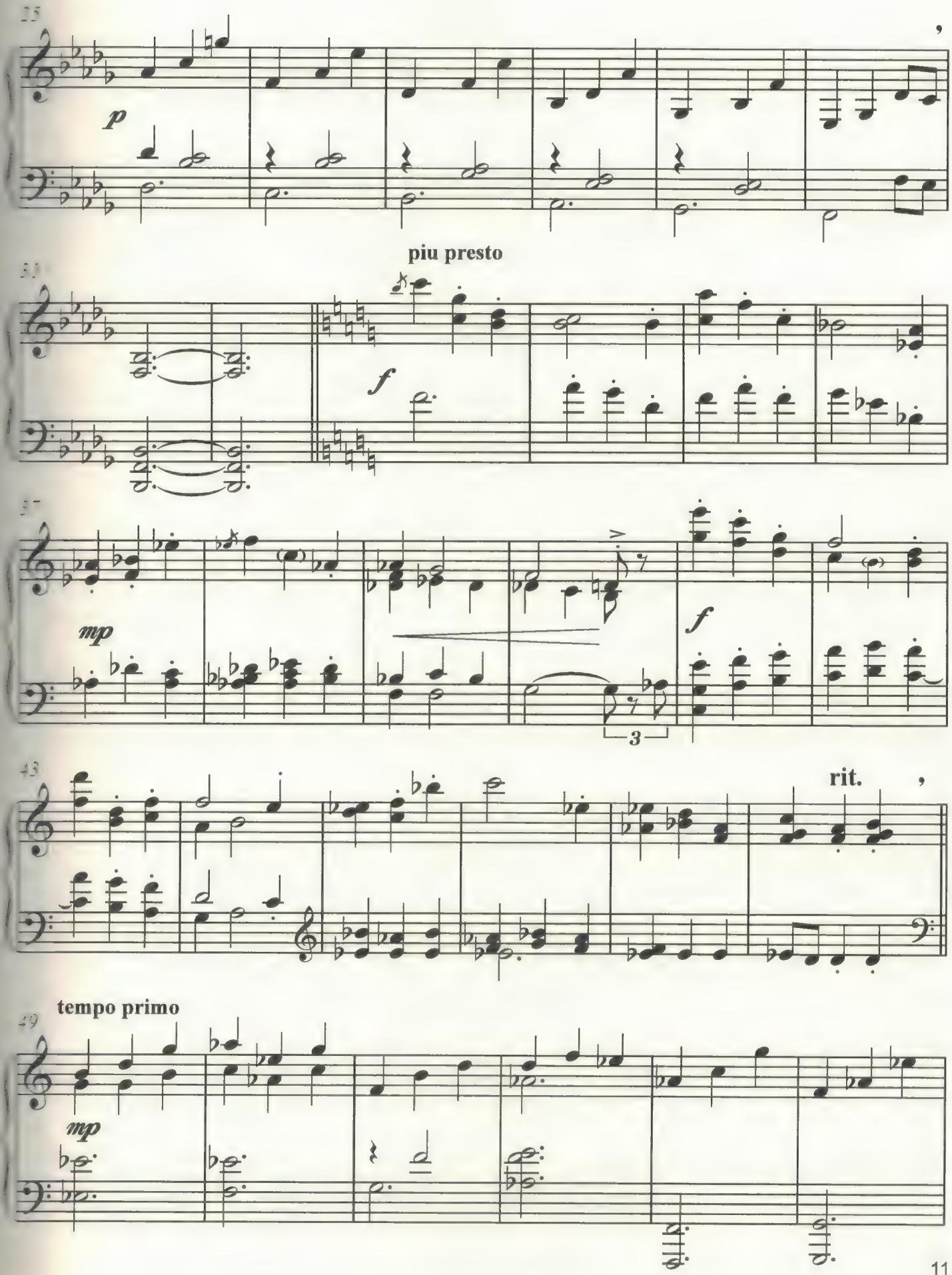
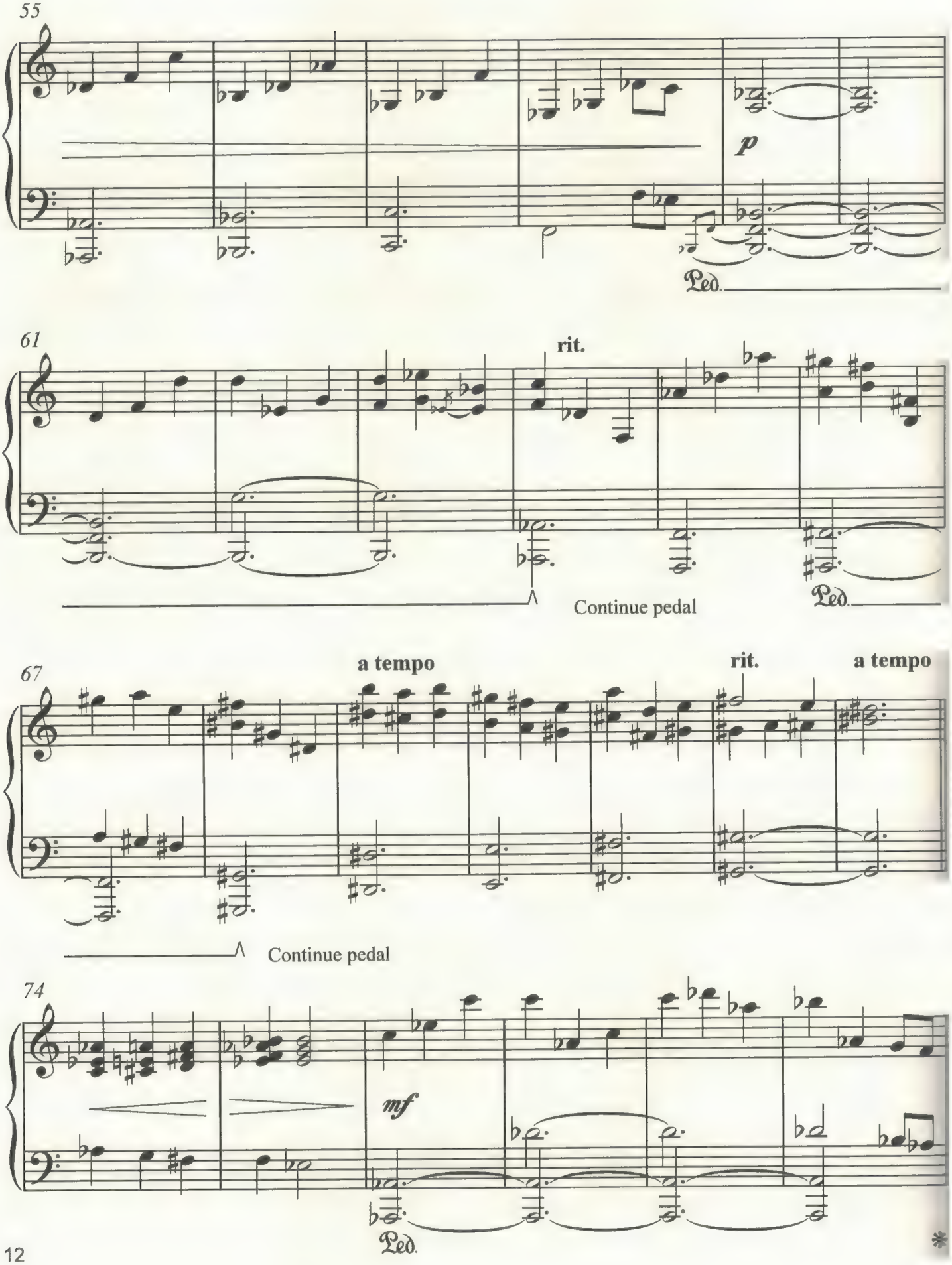
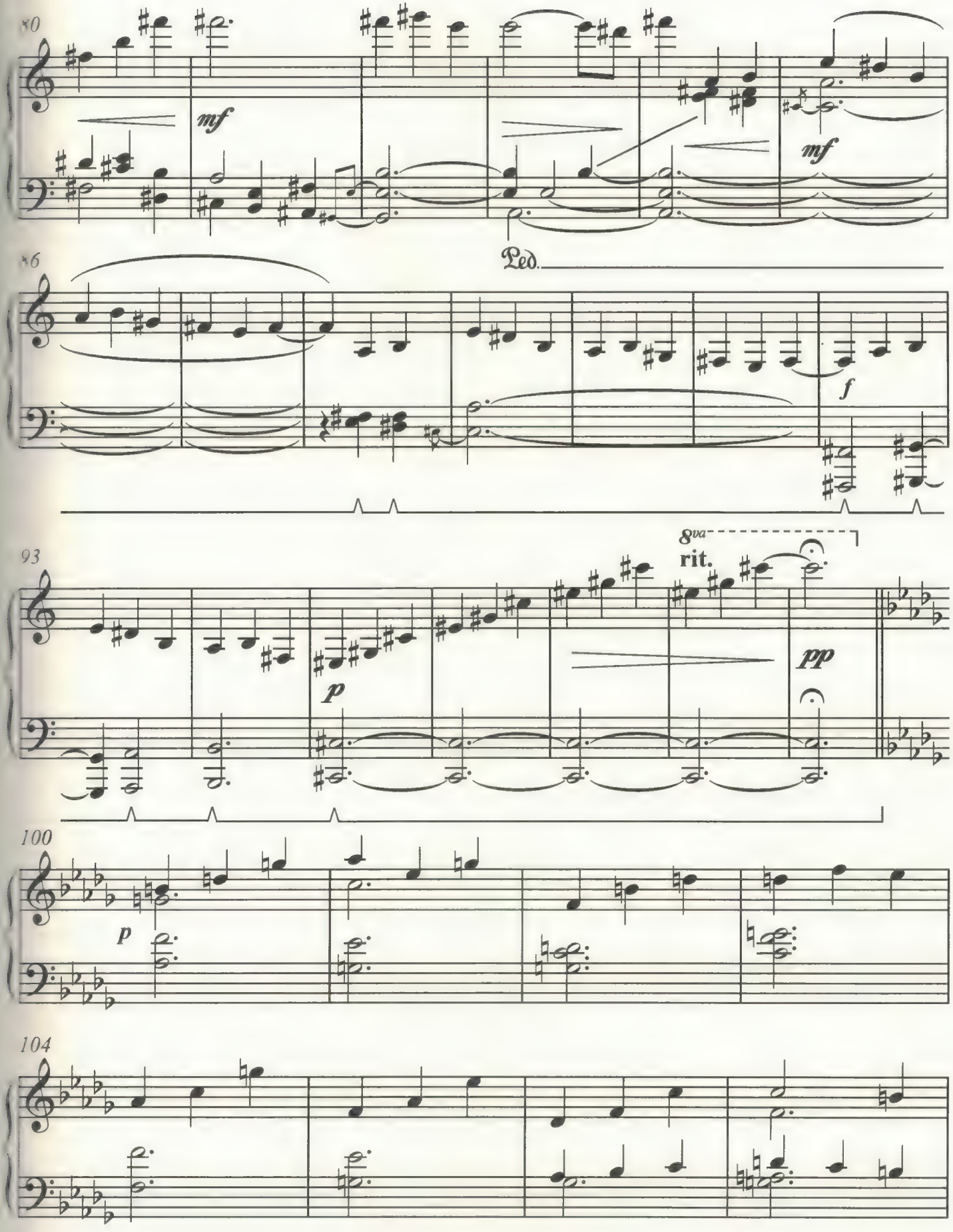
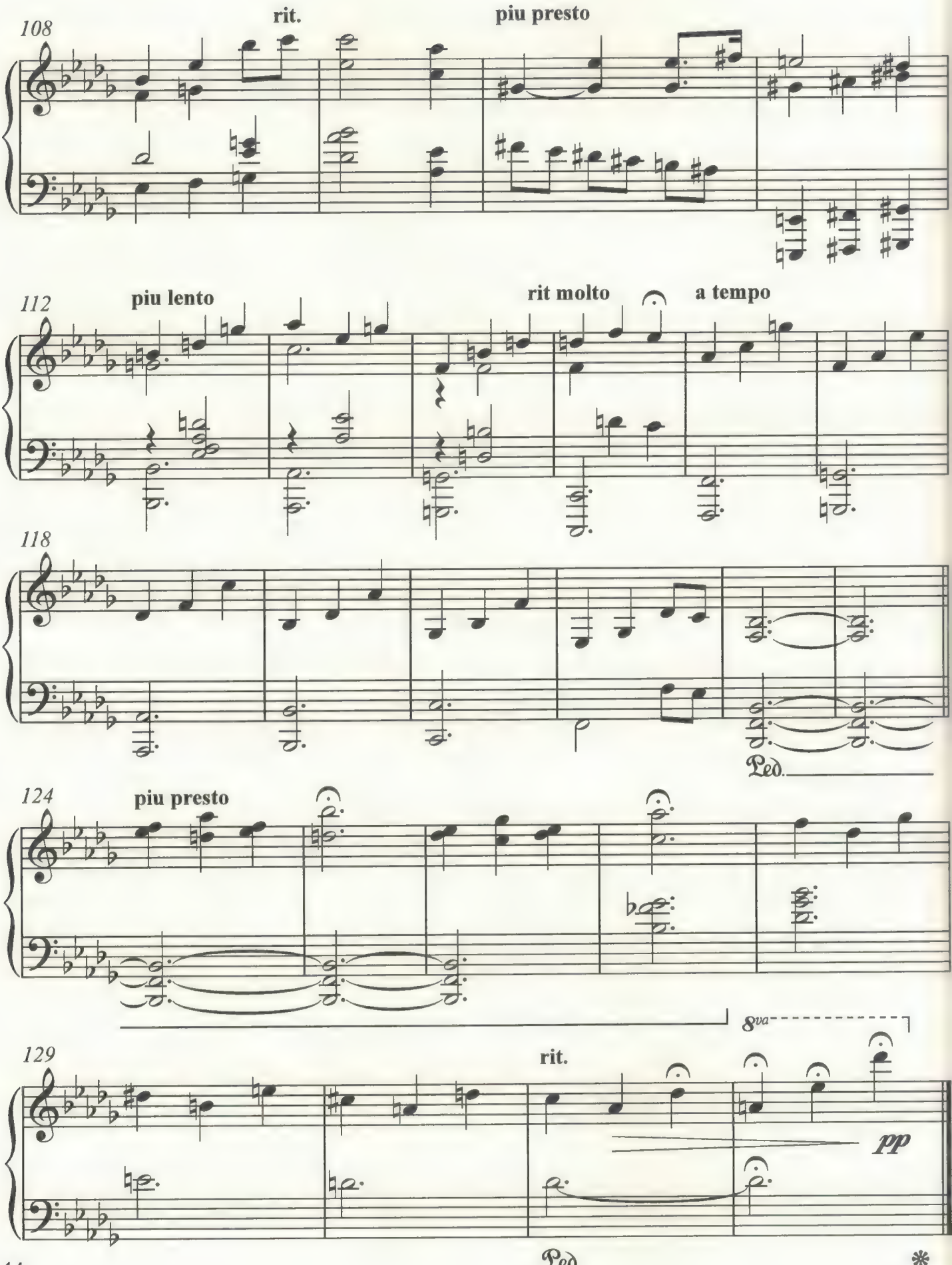

25
p
piu presto
31
f
37
mp
f
3
43
rit.
tempo primo
49
mp


55
p
Ped.
61
rit.
Continue pedal
Ped.
67
a tempo
rit.
a tempo
Continue pedal
74
mf
Ped.


80
mf
mf
Ped.
86
f
93
8va
rit.
p
pp
100
p
104

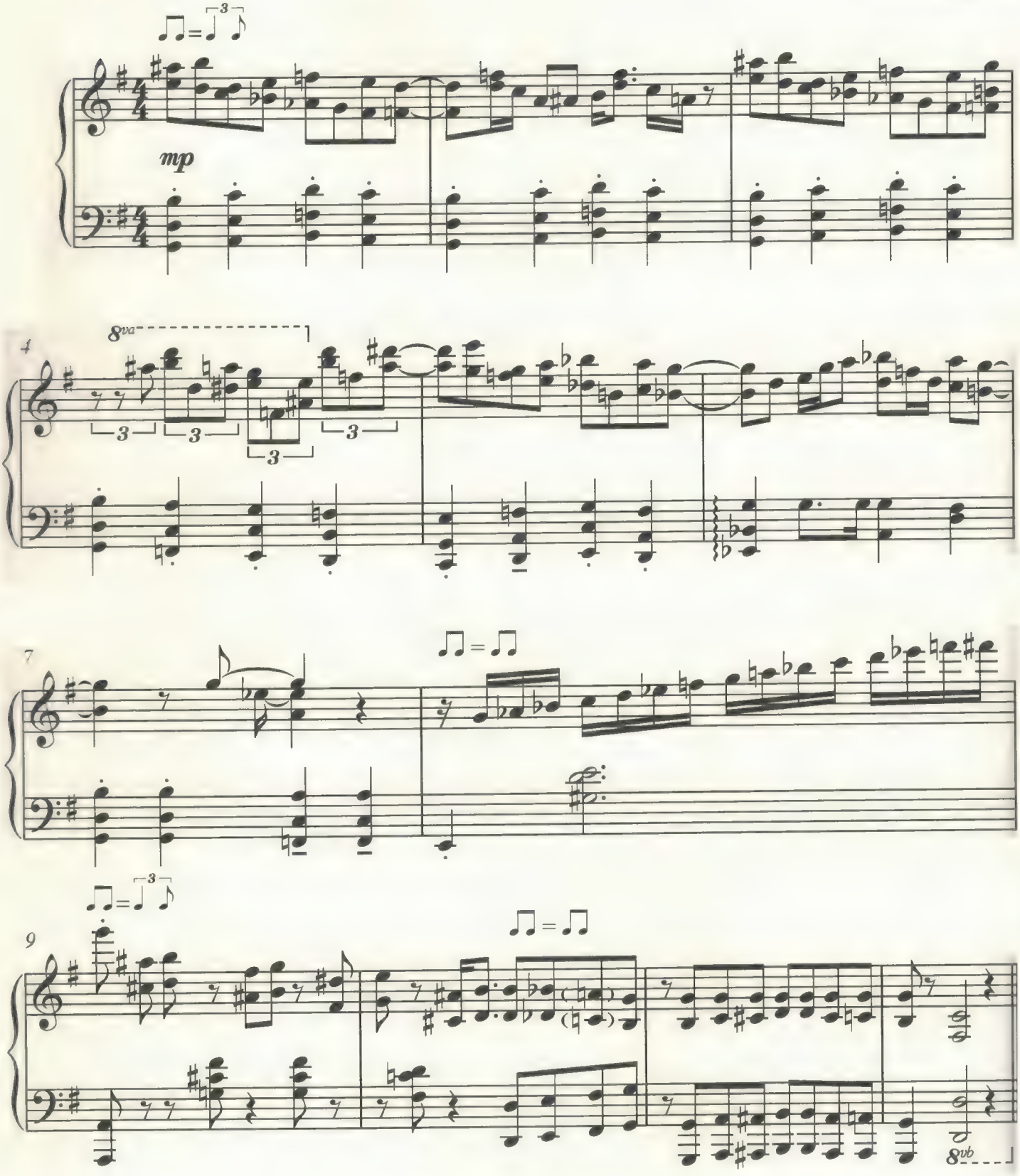

108
rit.
piu presto
112
piu lento
rit molto
a tempo
118
Ped.
124
piu presto
8va
129
rit.
pp
Ped.
*

A Cajun Alley

Laid back

♩=112

Keith Emerson



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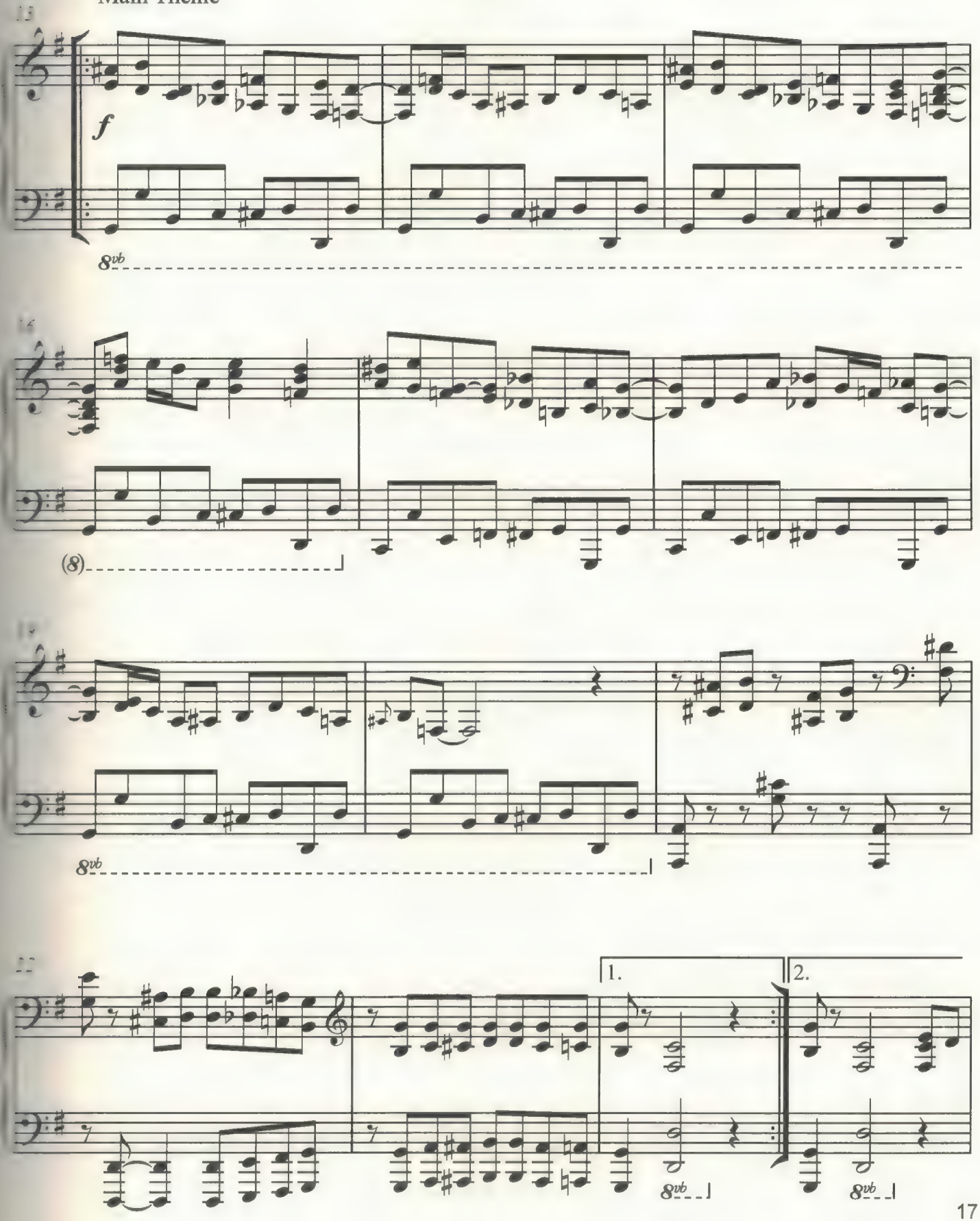
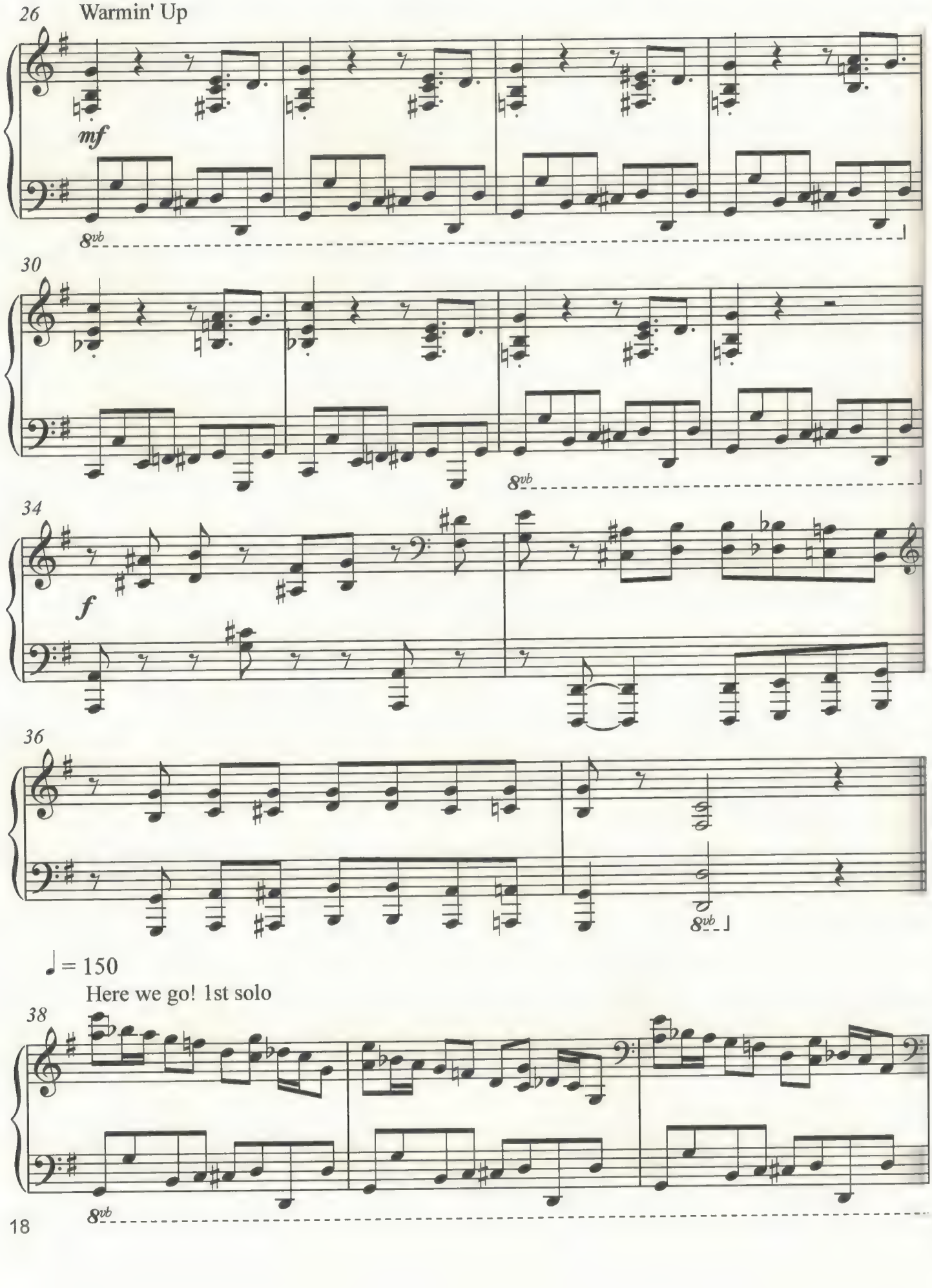
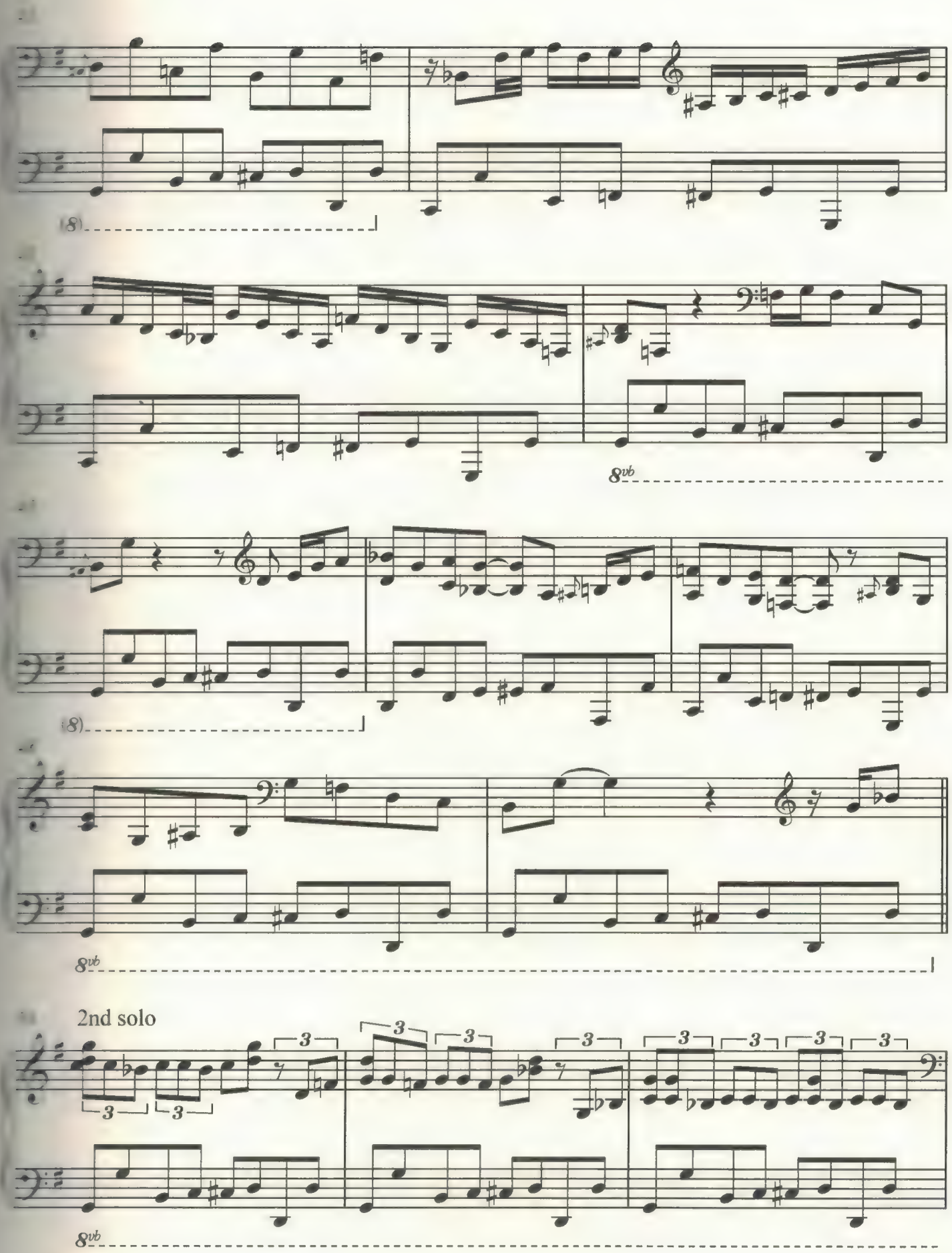
Lively

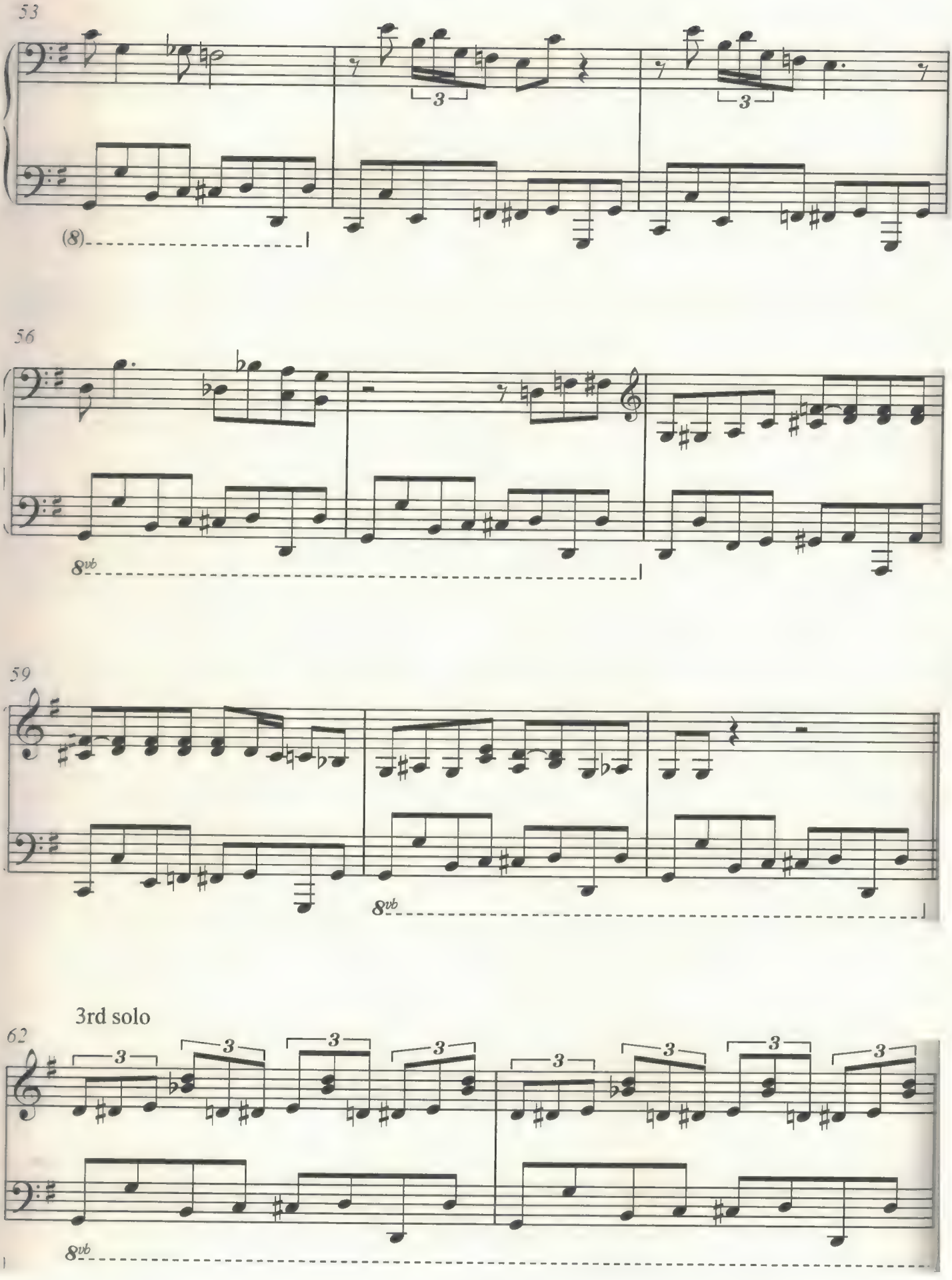
♩ = 144

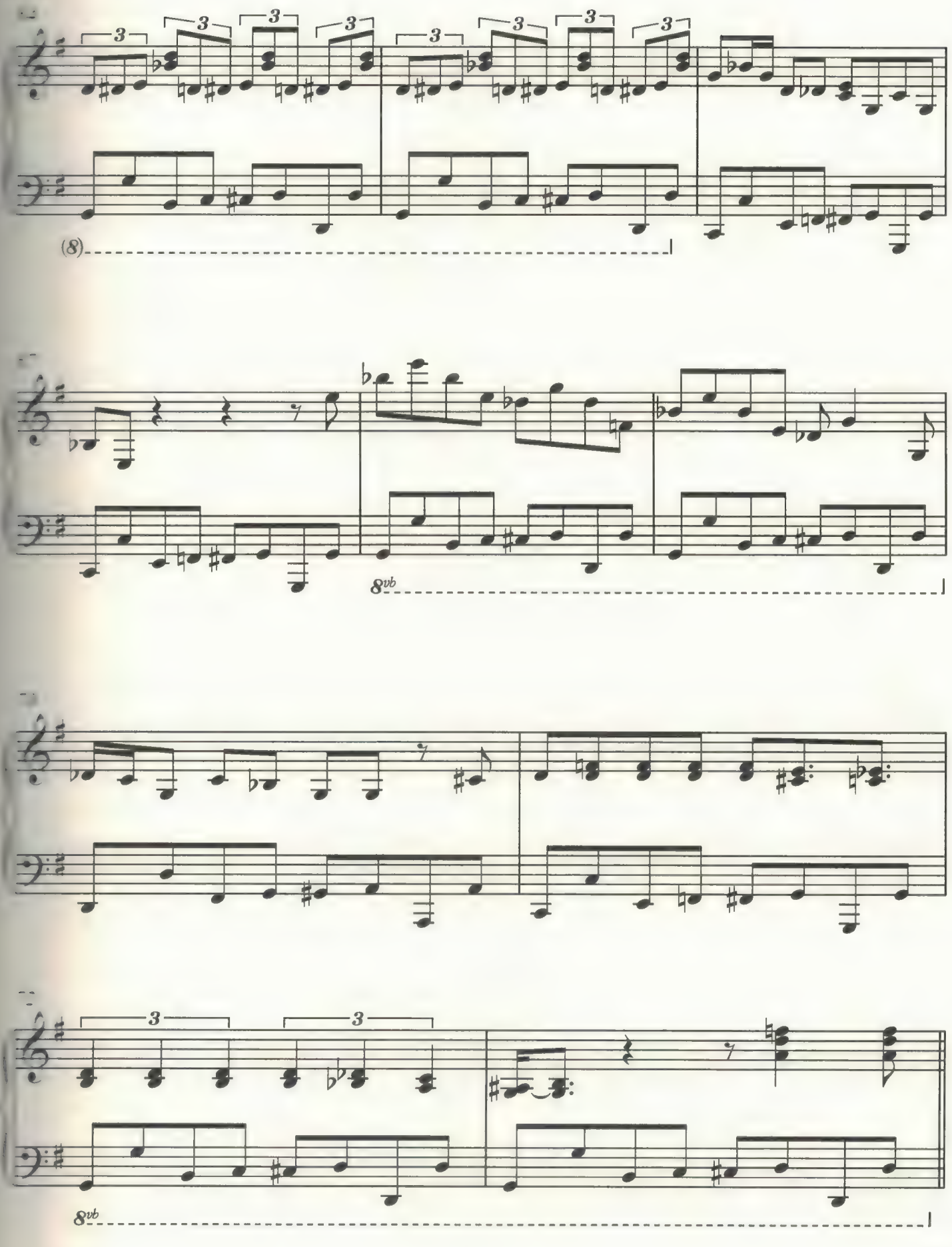
Main Theme



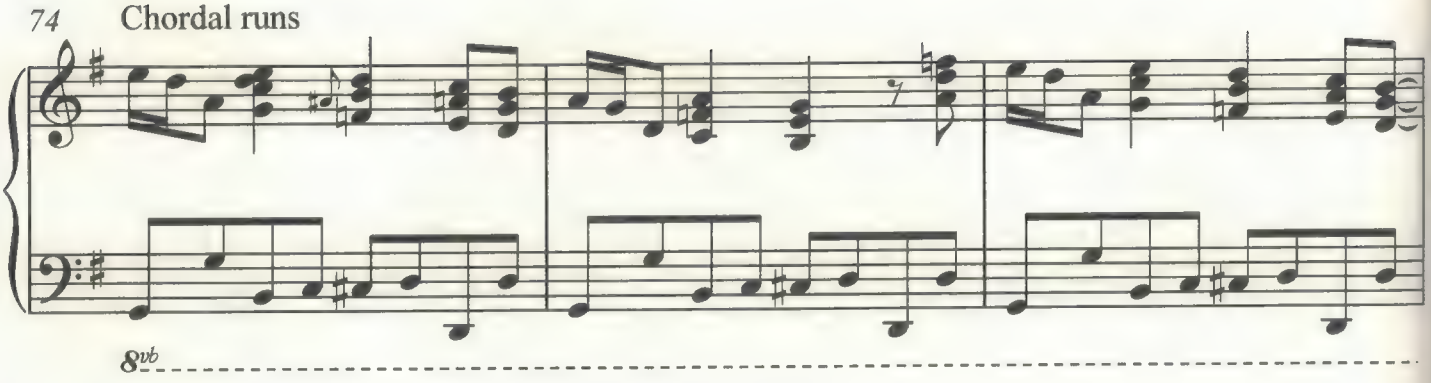

26
Warmin' Up
mf
8vb
30
8vb
34
f
36
8vb
♩= 150
Here we go! 1st solo
38
8vb


8
8vb
8
8vb
2nd solo
3
3
3
3
3
3
3
3
3
3
8vb

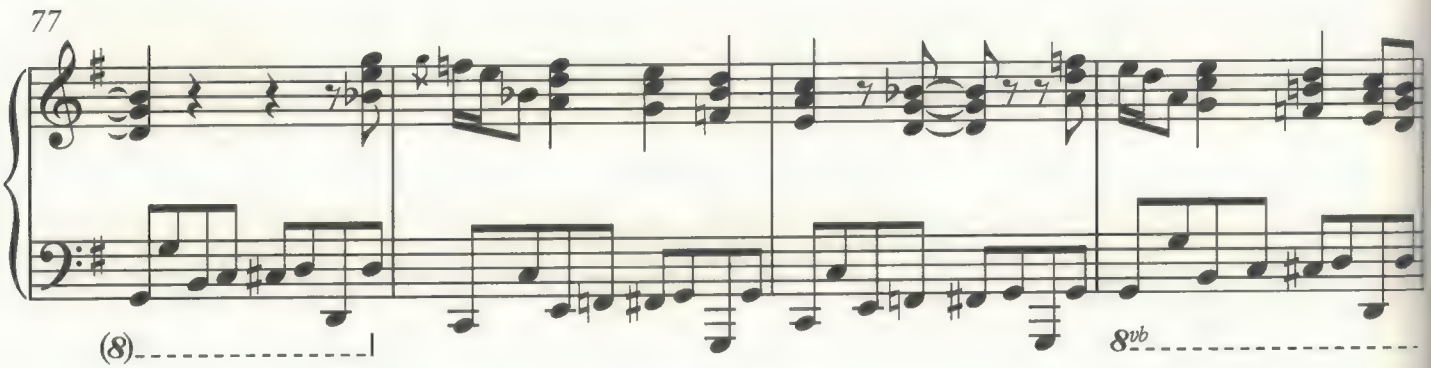

53
(8)
56
8vb
59
8vb
3rd solo
62
8vb


3
(8)
8vb
8vb

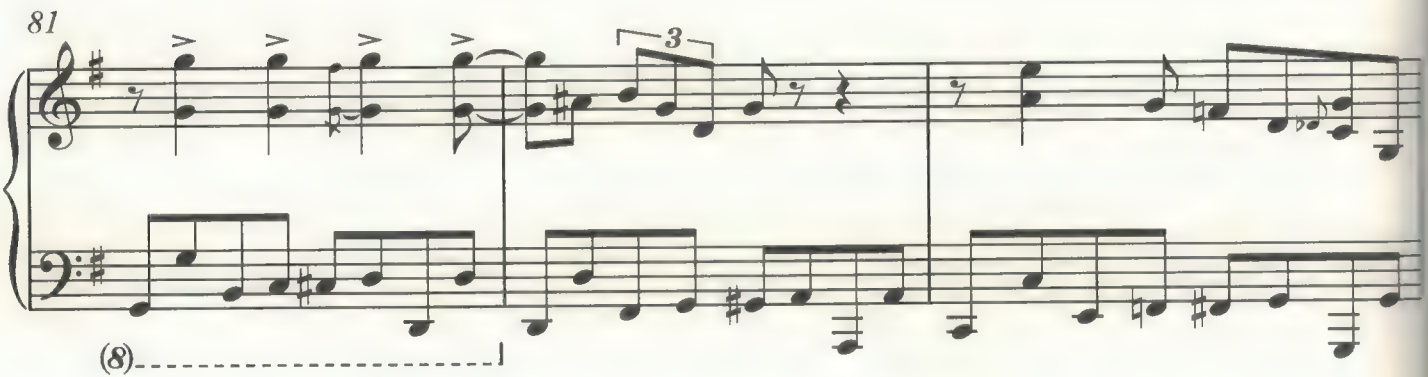
74 Chordal runs



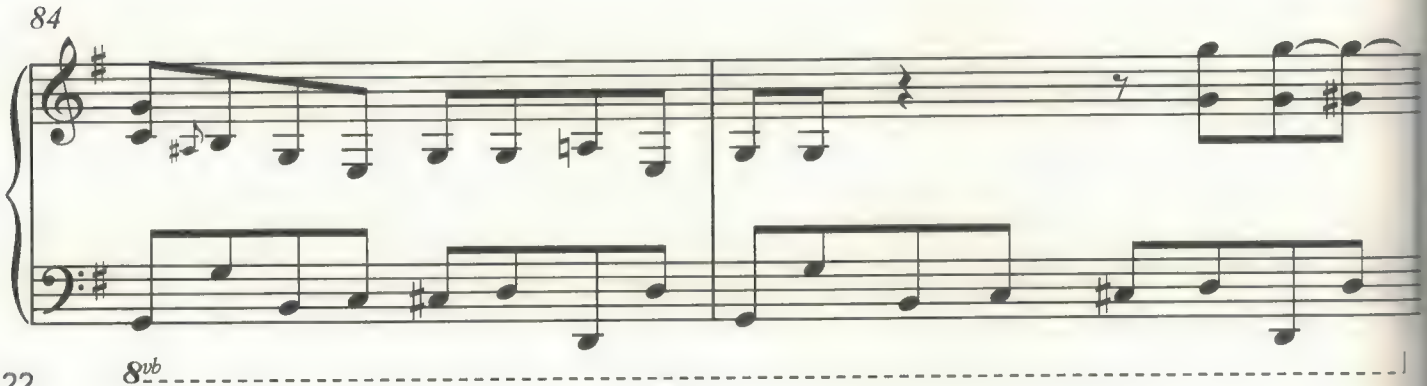
77



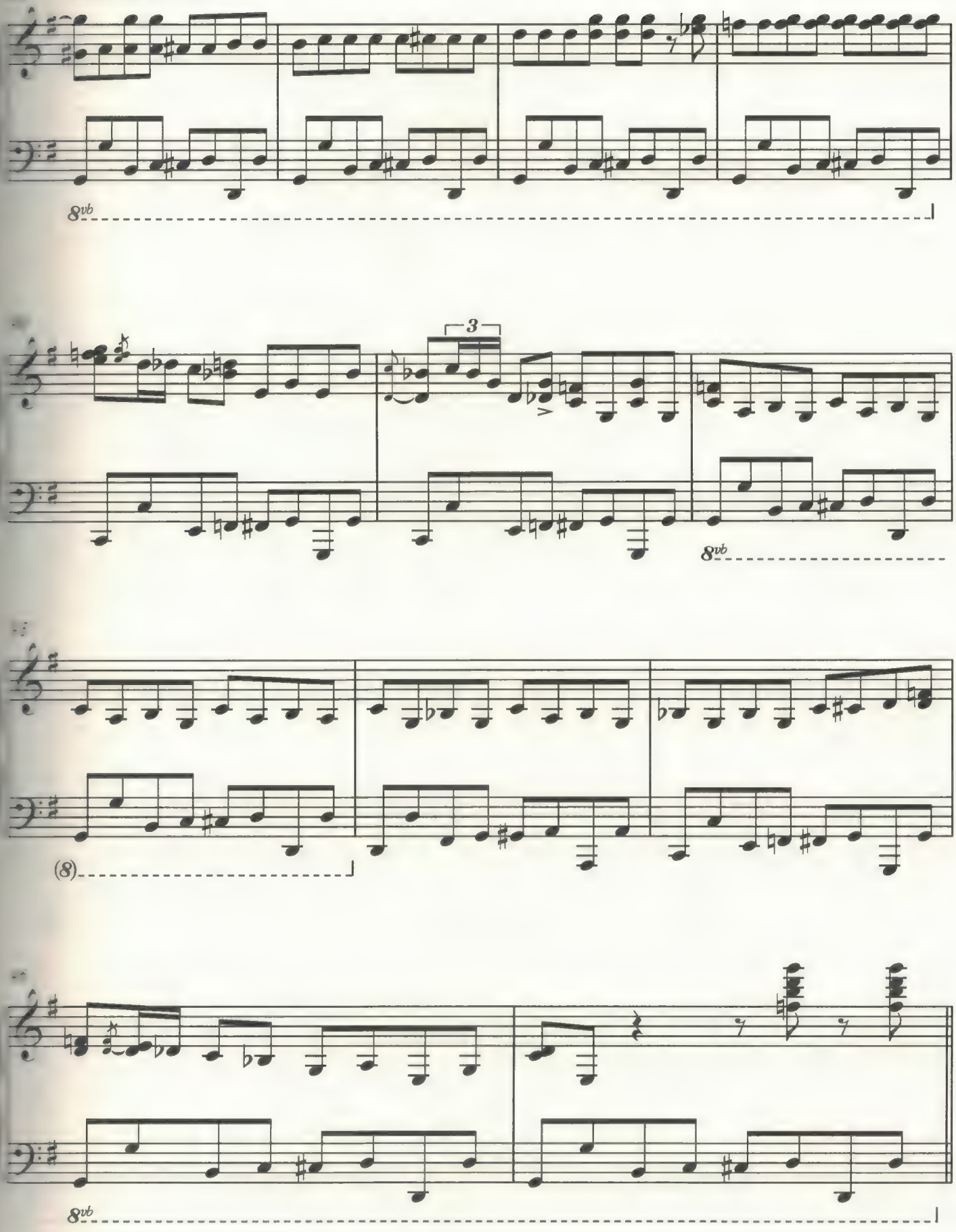
81



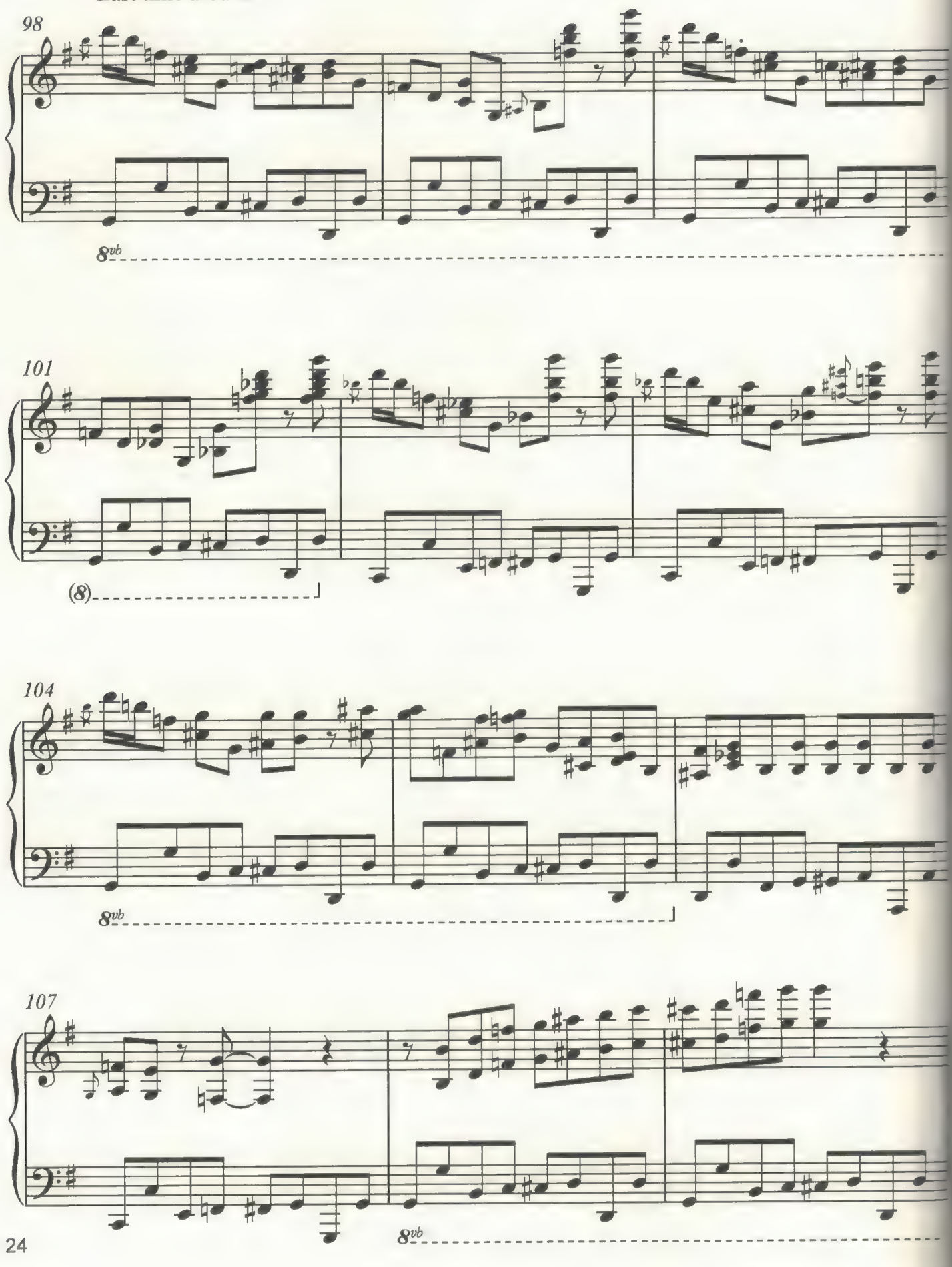
84



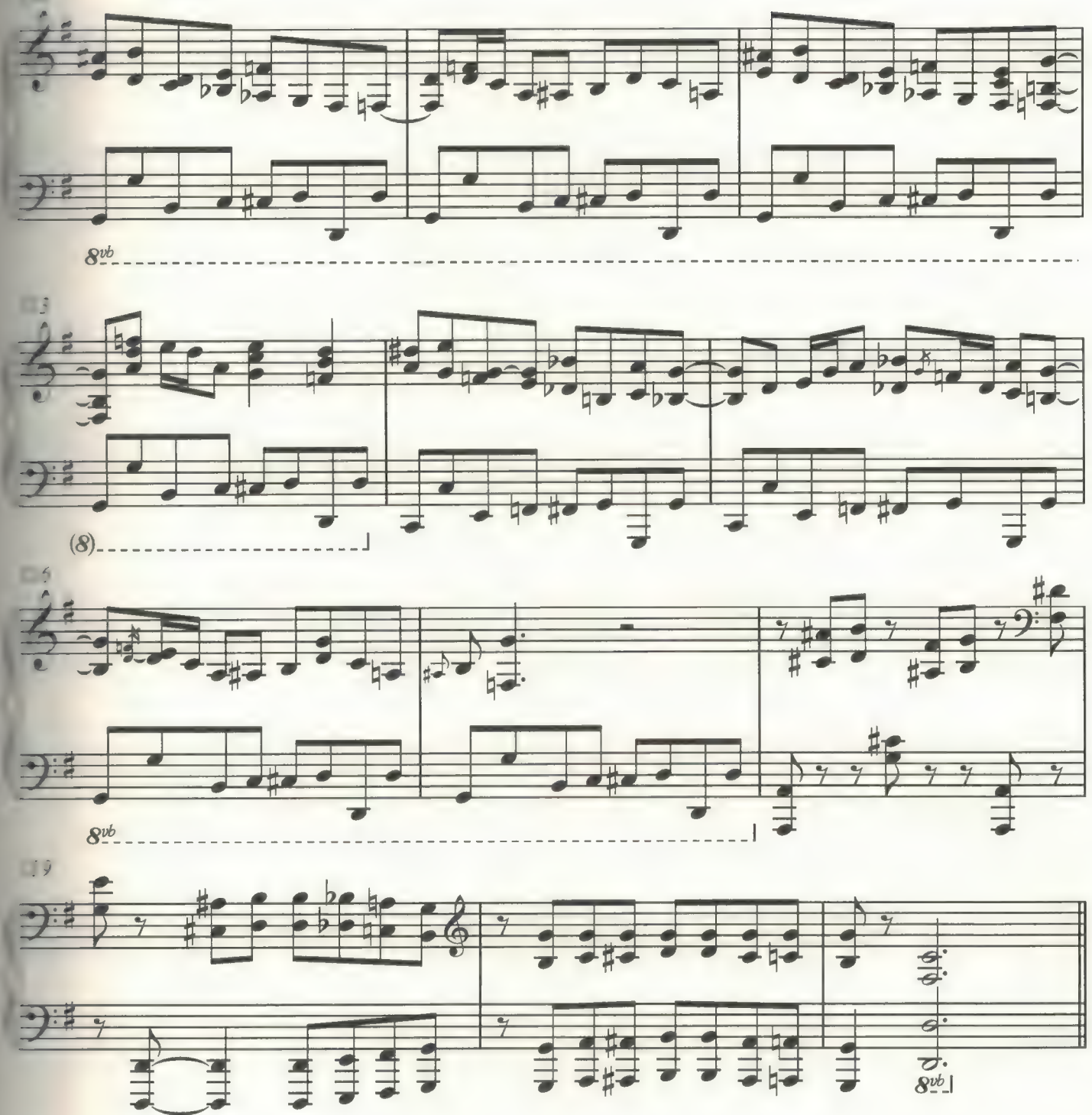
Chromatic run



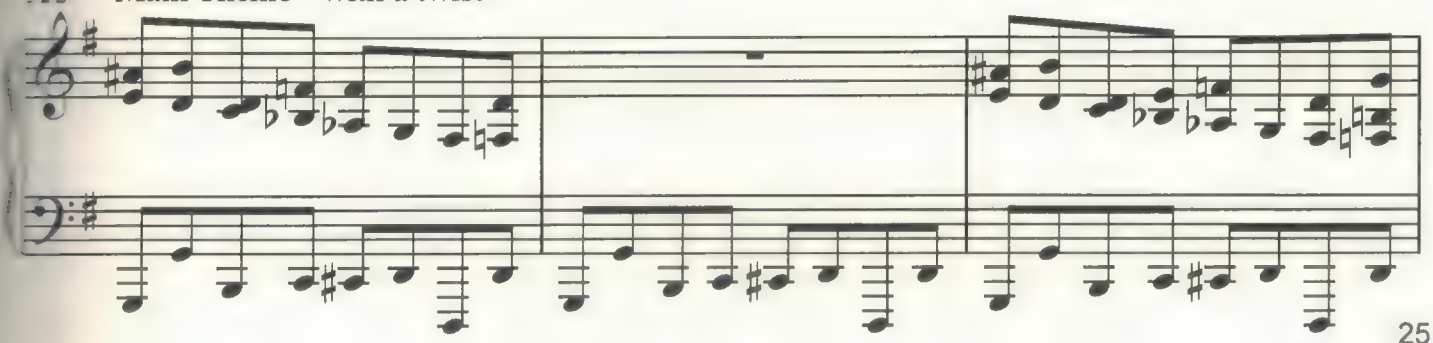
Last time around

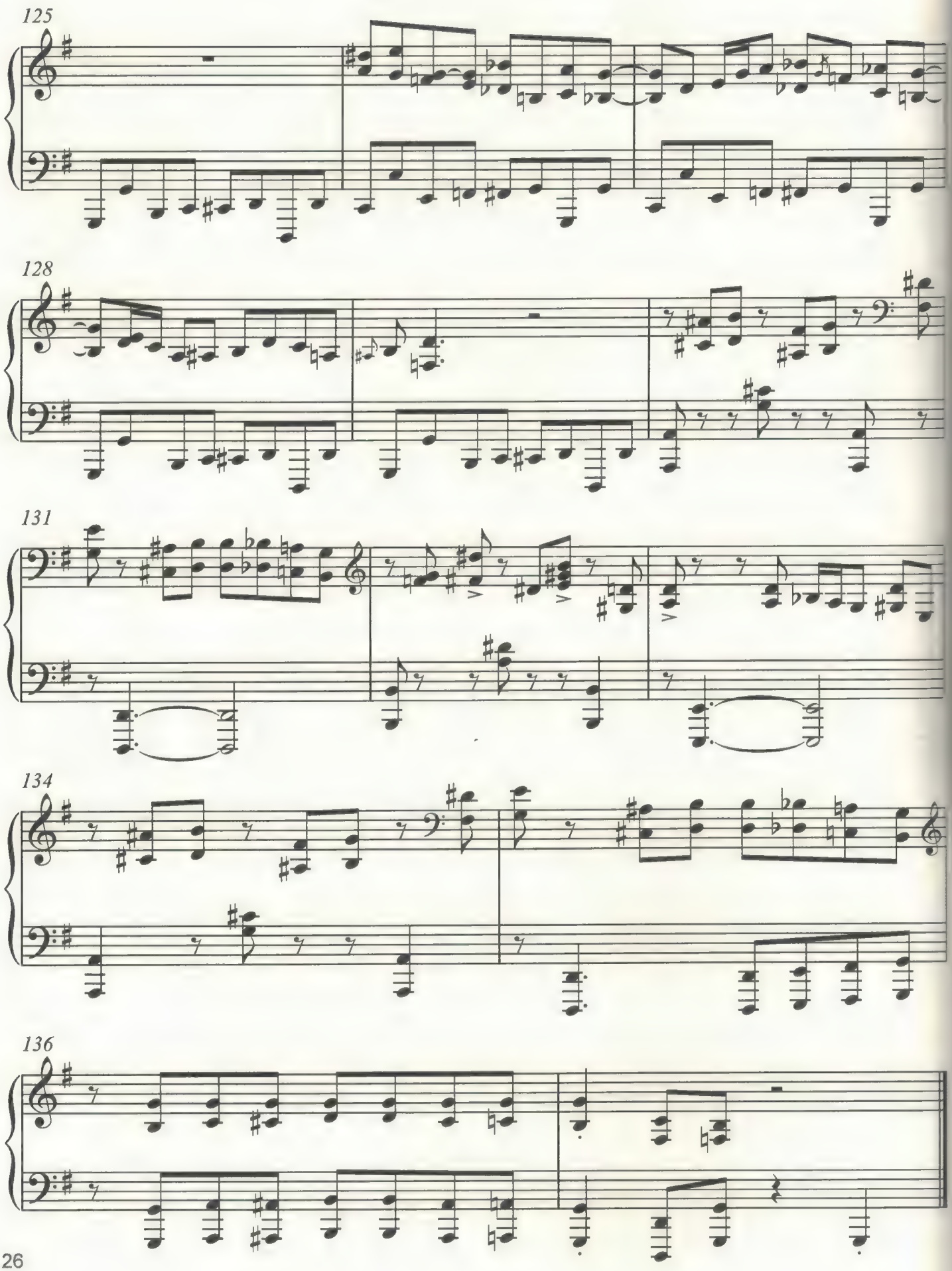


Main Theme



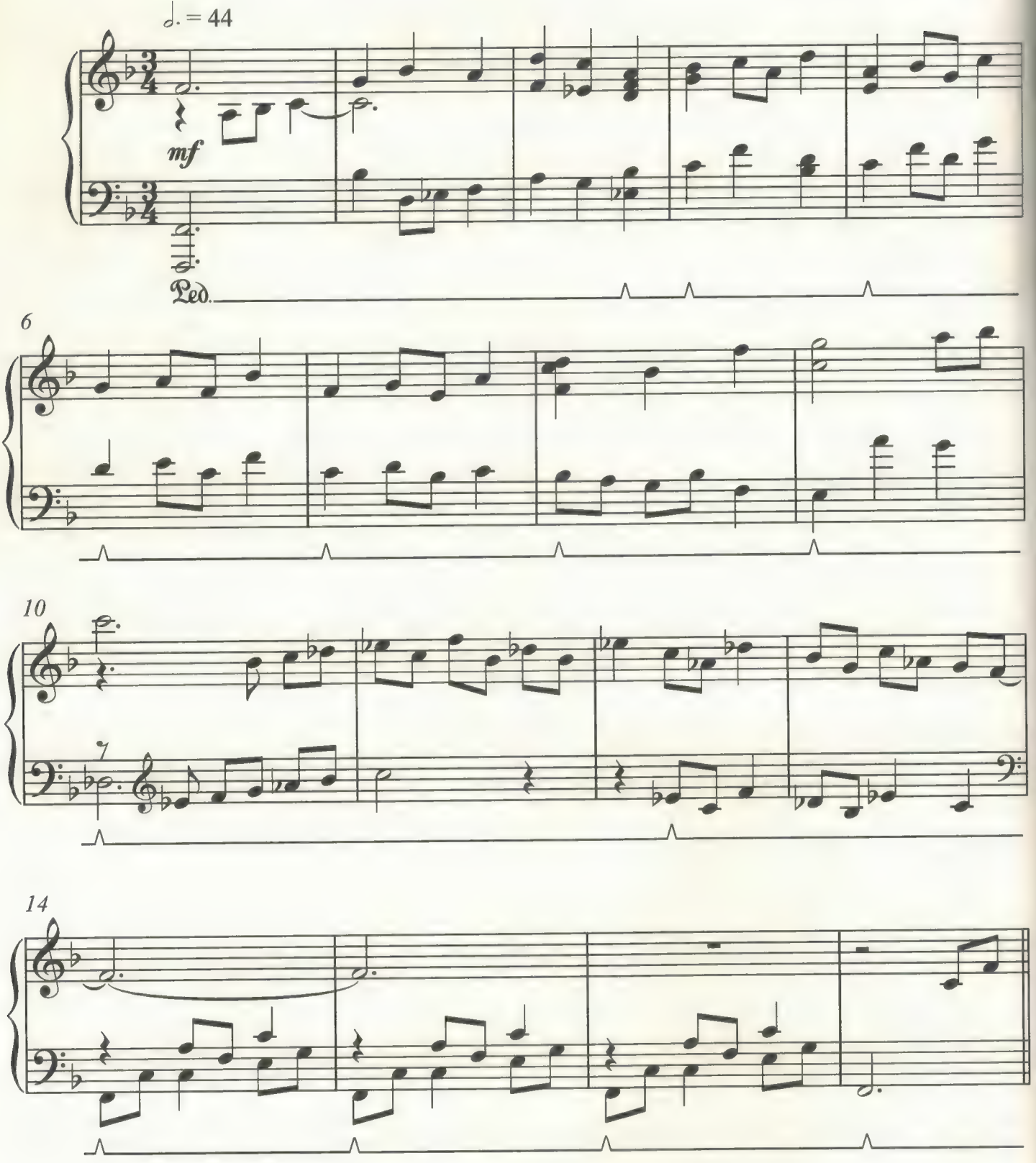
Main Theme - with a twist




125
128
131
134
136

Prelude to Candice

Allegro Keith Emerson



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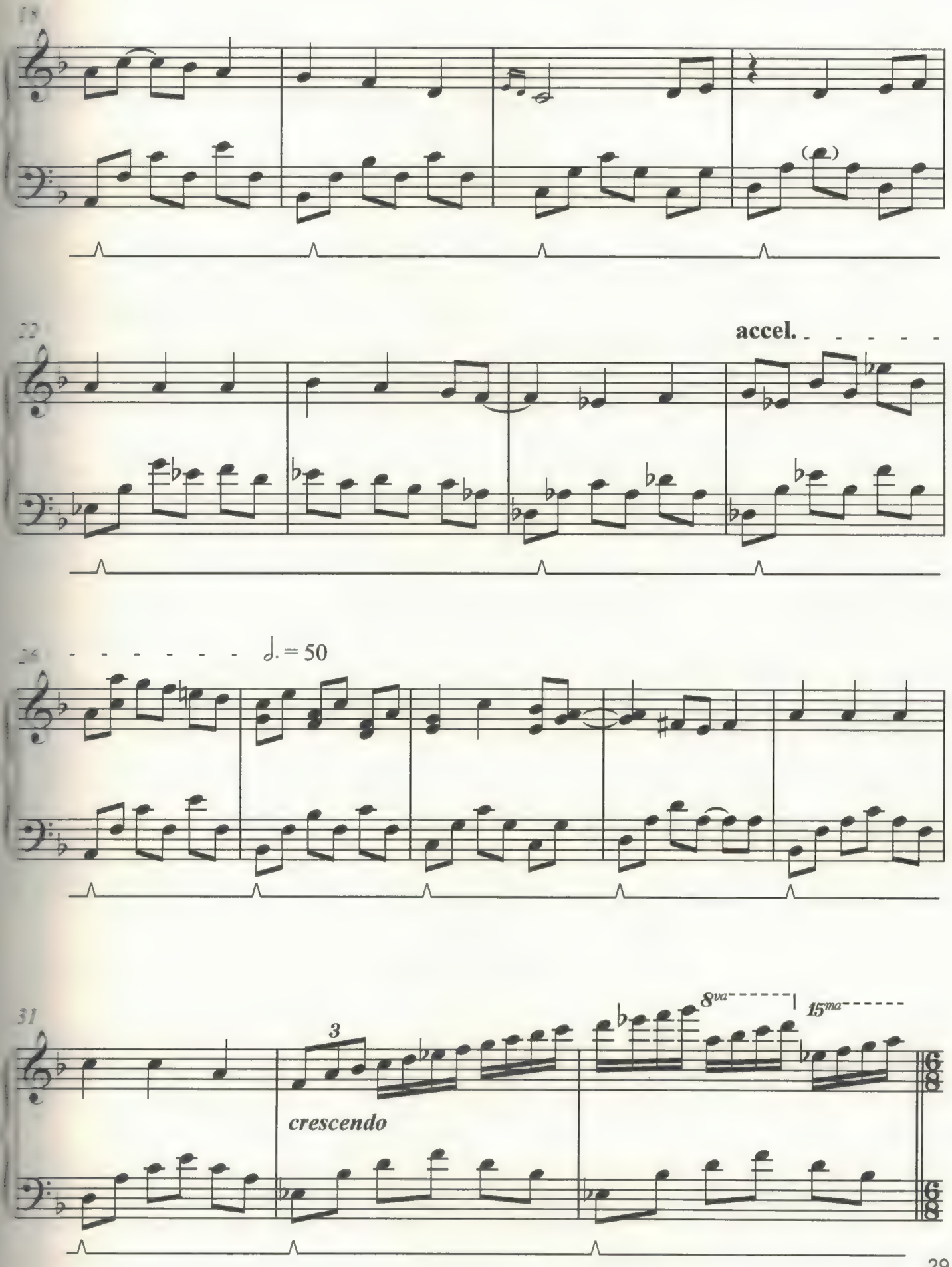
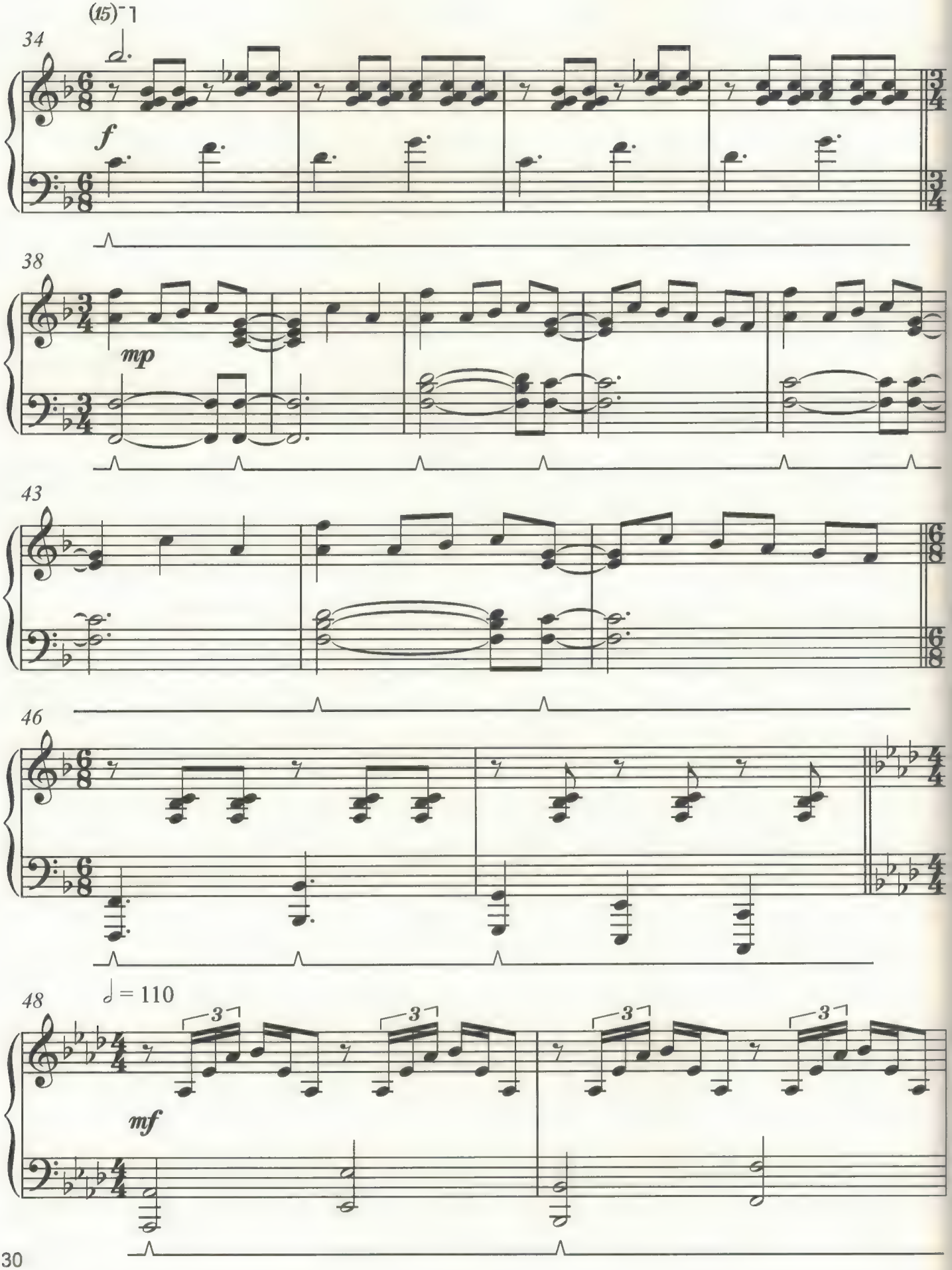
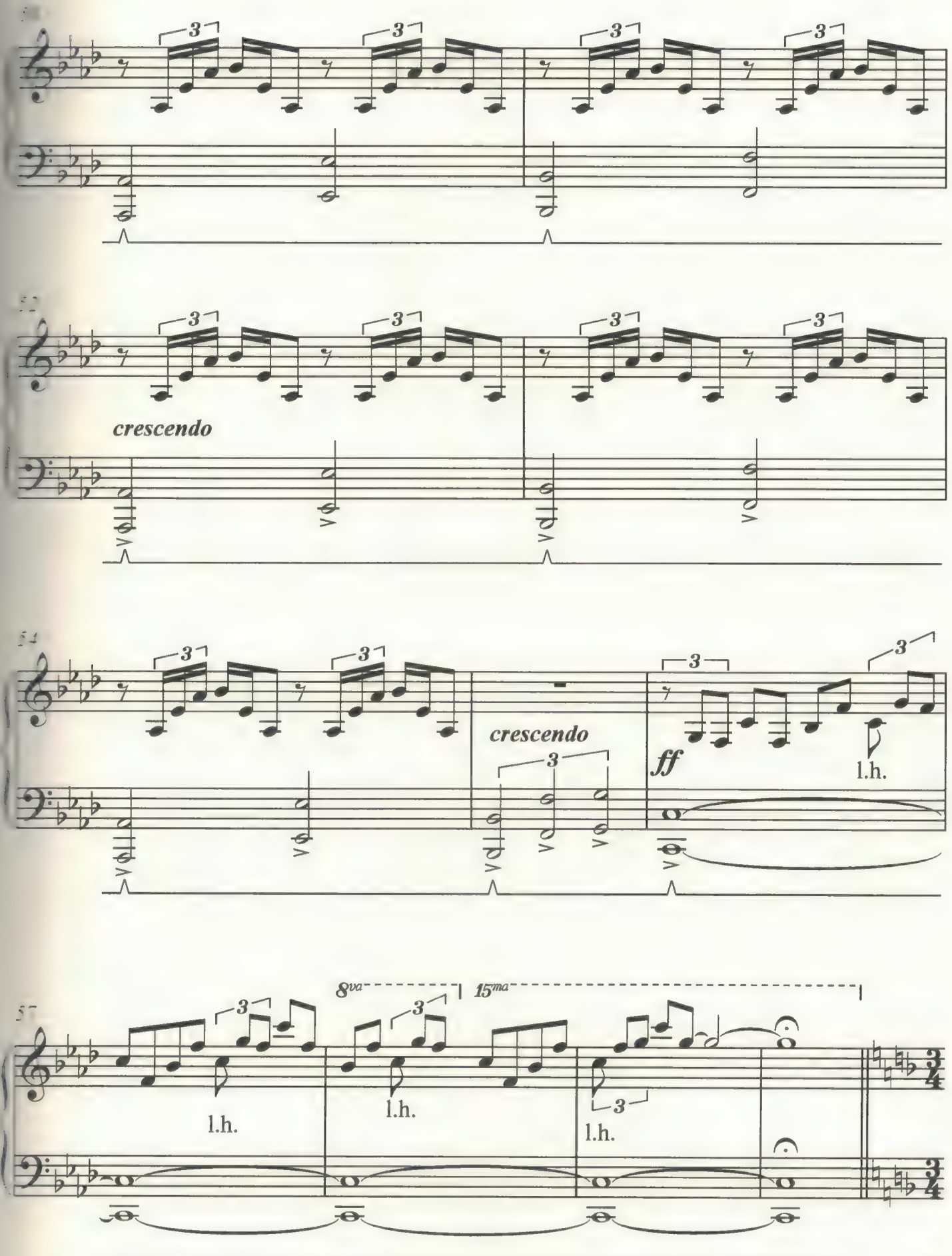
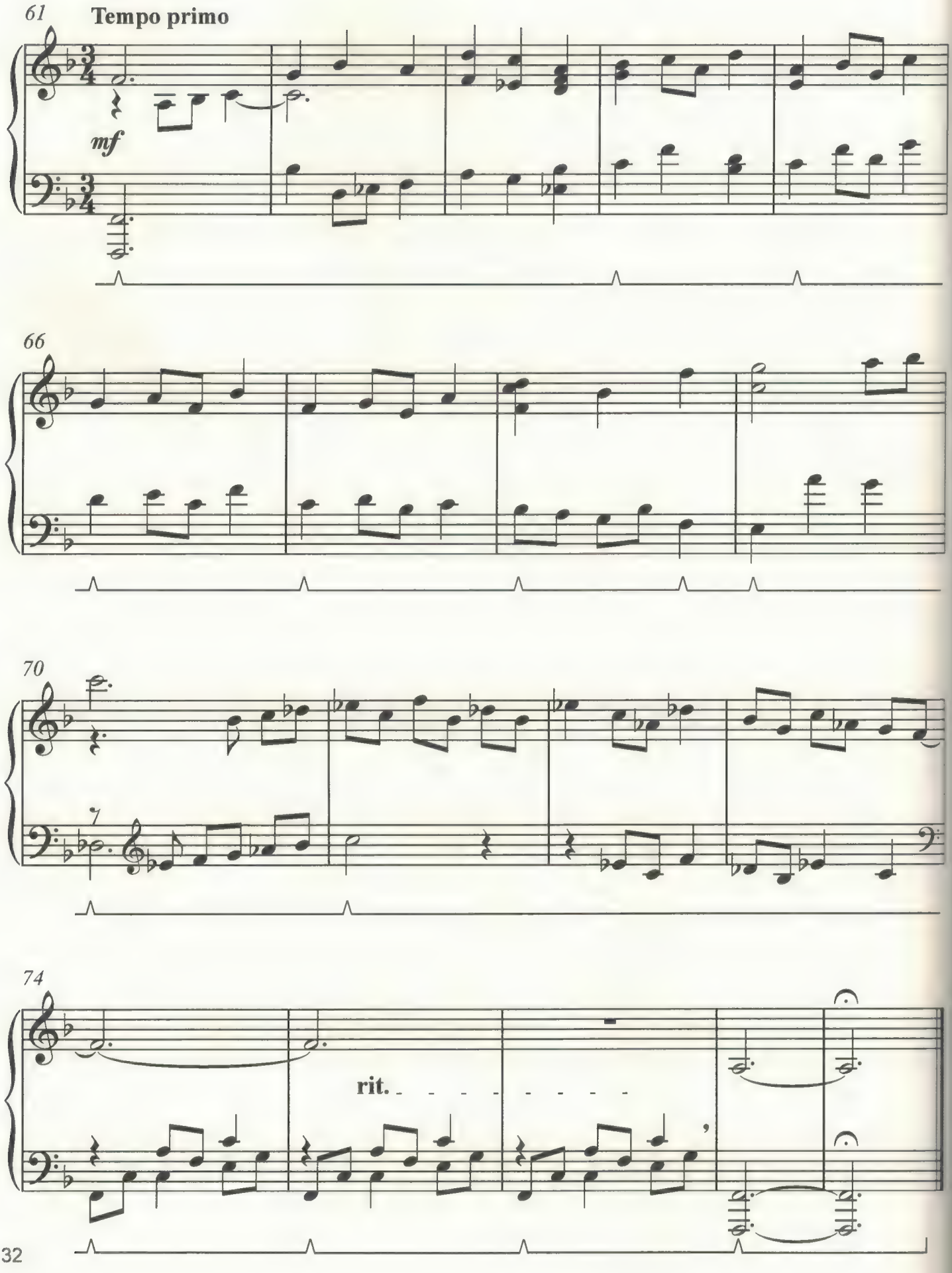

accel.
♩. = 50
3
crescendo
8va
15ma

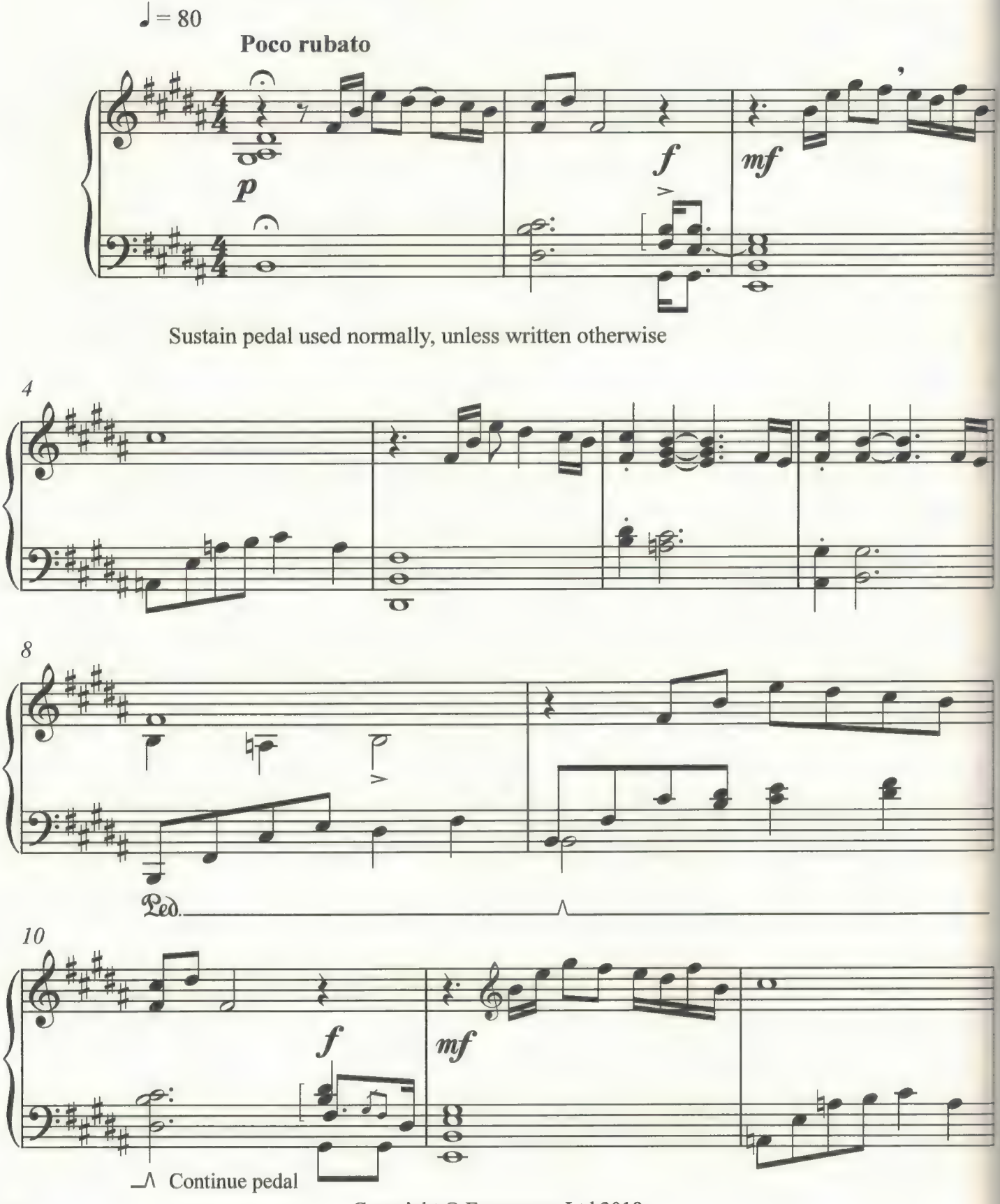

(15)
34
f
38
mp
43
46
48
♩ = 110
3
mf


52
crescendo
54
crescendo
ff
l.h.
57
8va
15ma
l.h.
l.h.
l.h.


61
Tempo primo
mf
66
70
74
rit.

A Blade of Grass

Keith Emerson



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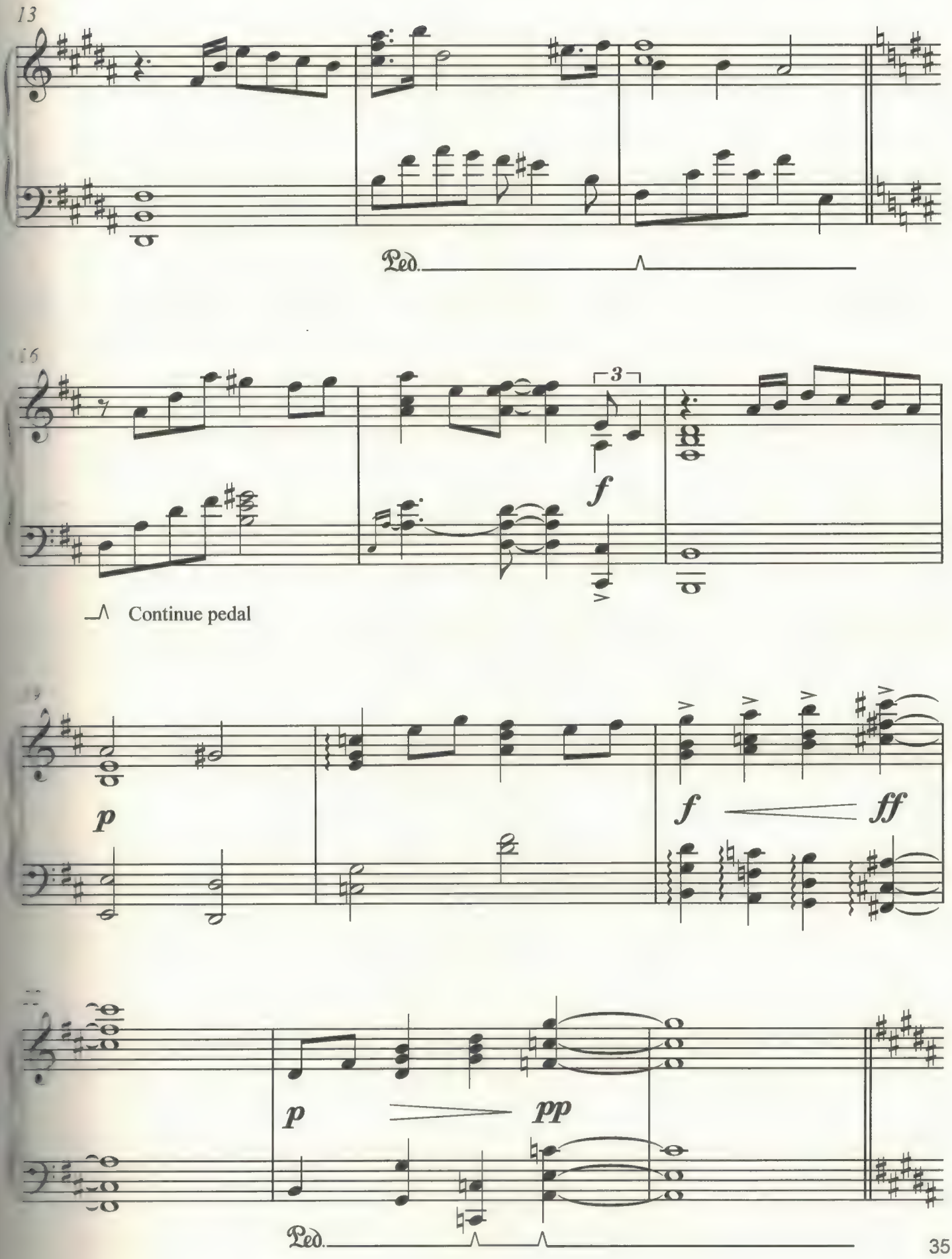
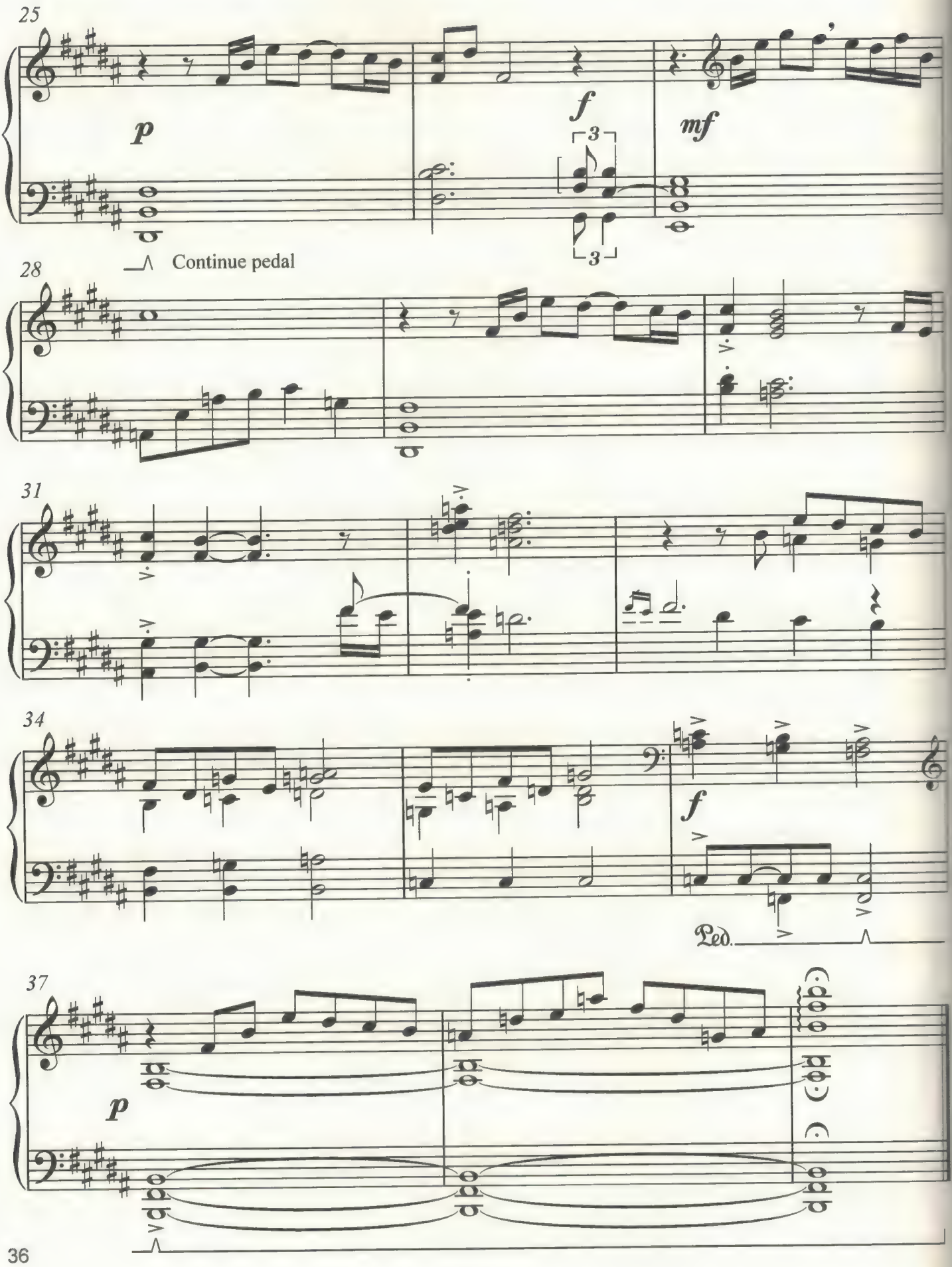
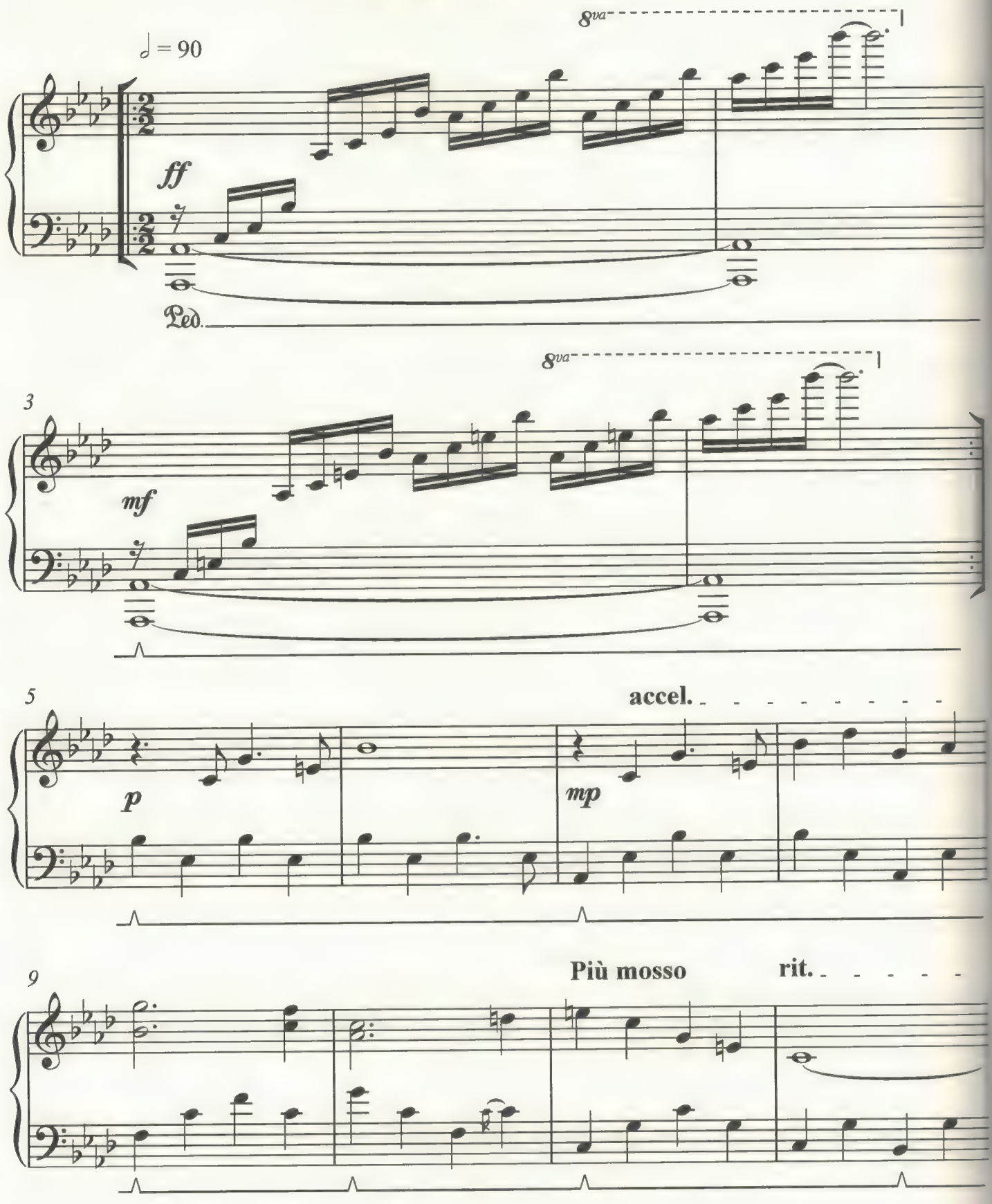

13
Ped.
16
3
f
Continue pedal
p
f
ff
p
pp
Ped.


25
p
f
3
3
mf
Continue pedal
28
31
34
f
Ped.
37
p

Outgoing Tide

Keith Emerson



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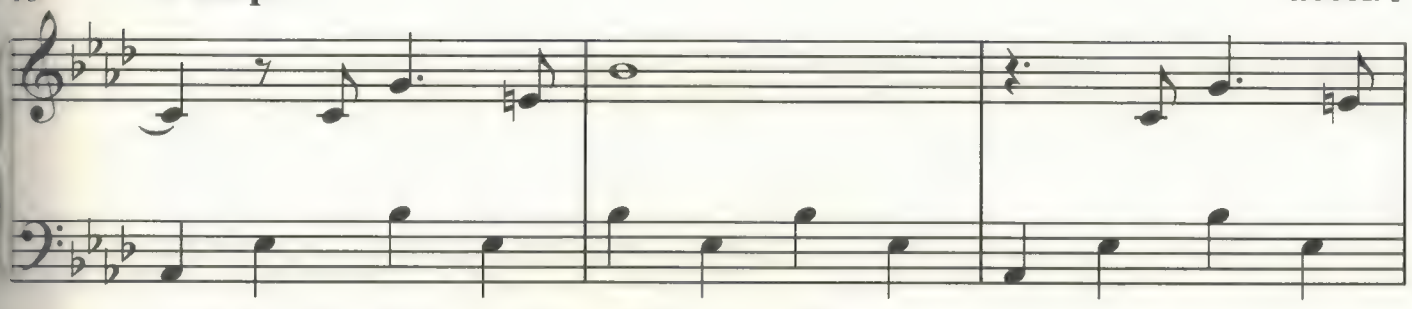
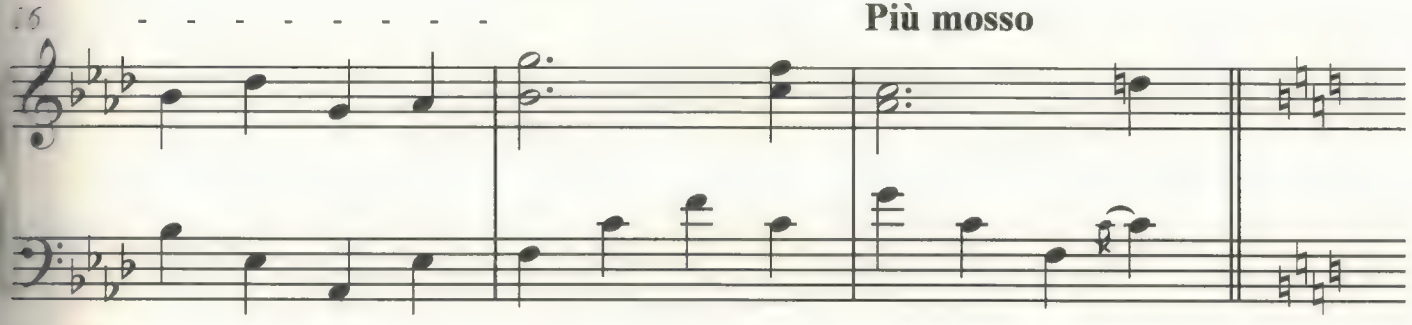
13 **A tempo** **accel.**

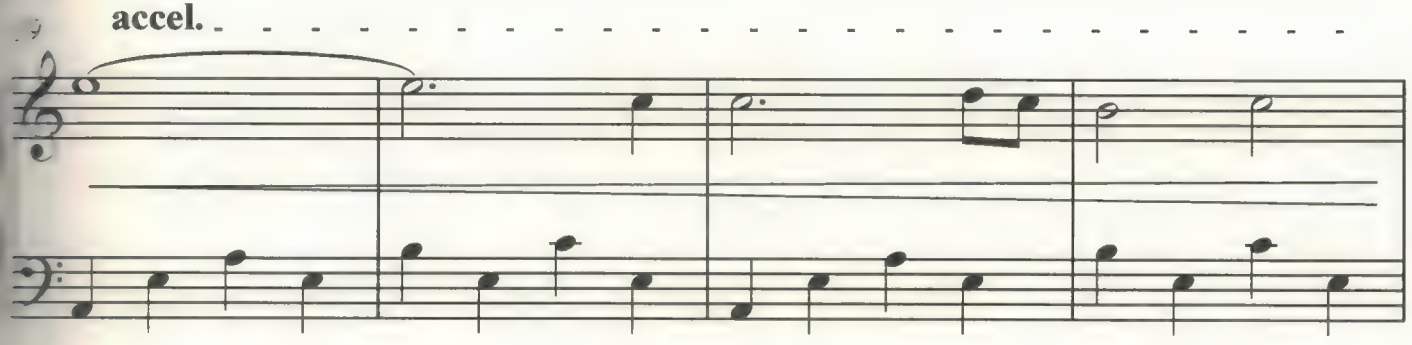


Regular use of the pedal unless otherwise indicated

16 **Più mosso**

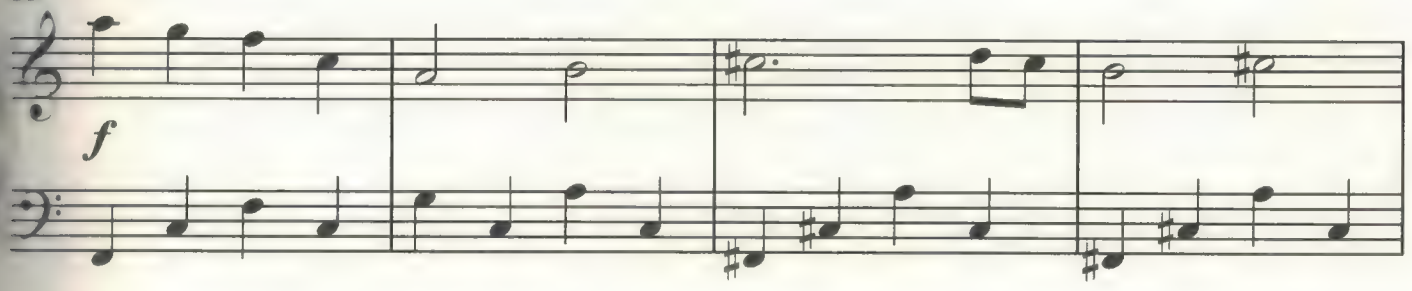


19 **accel.**



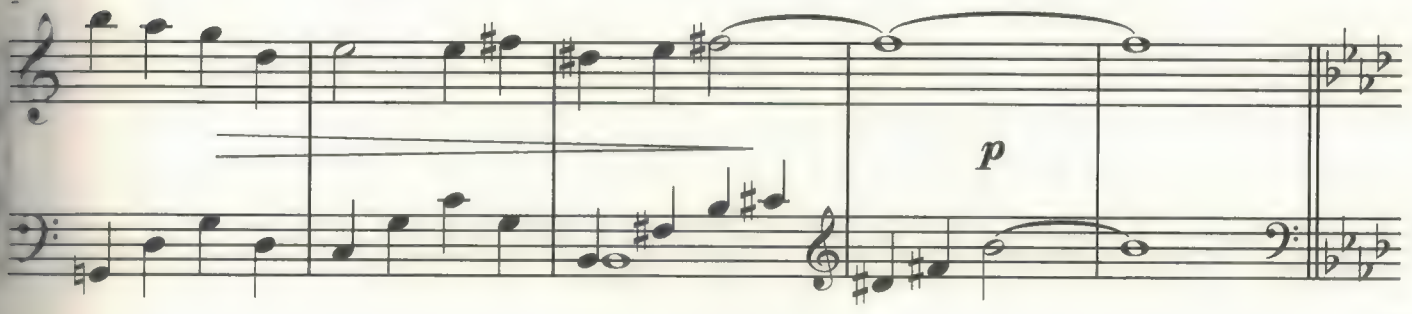
23 **Presto**

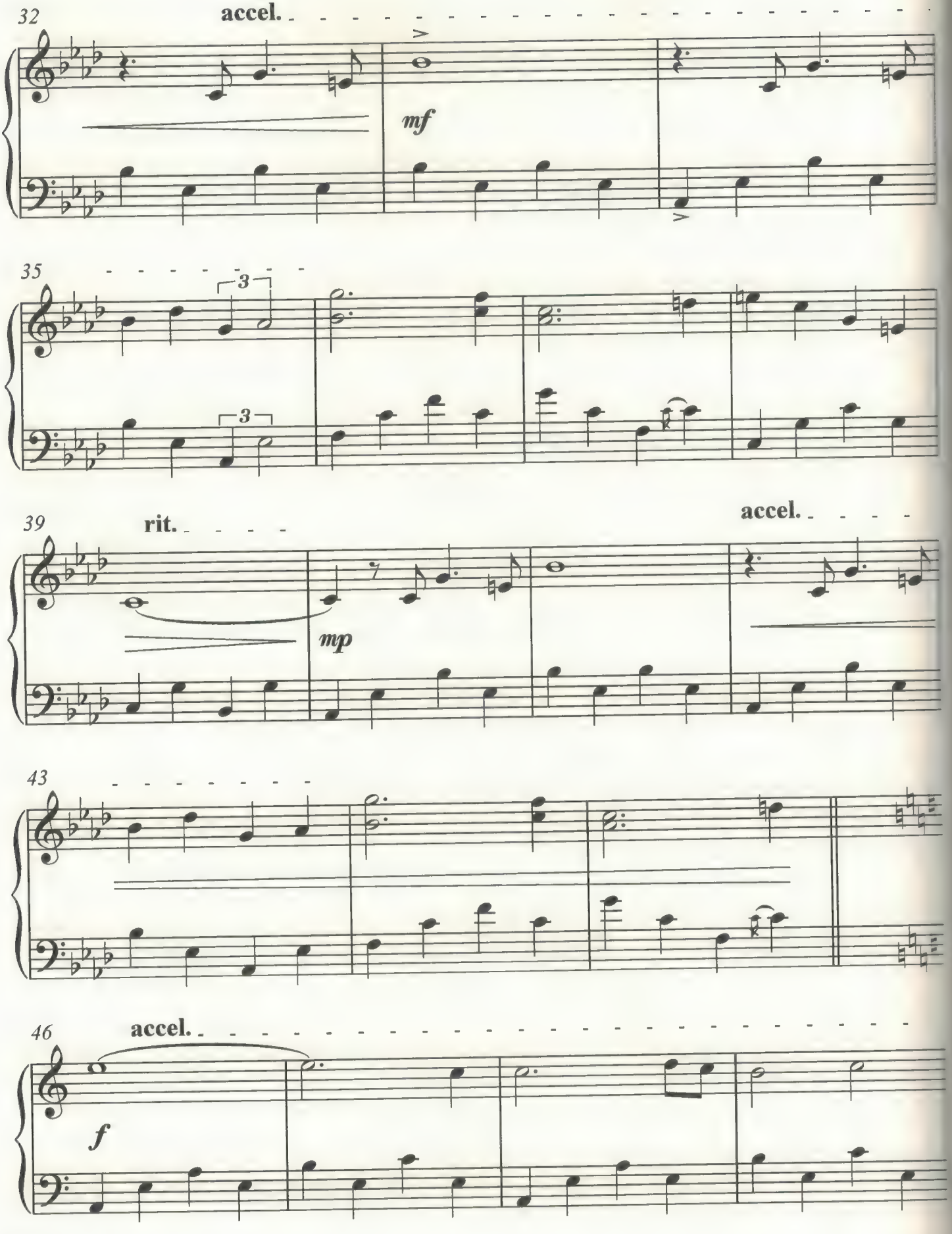
f

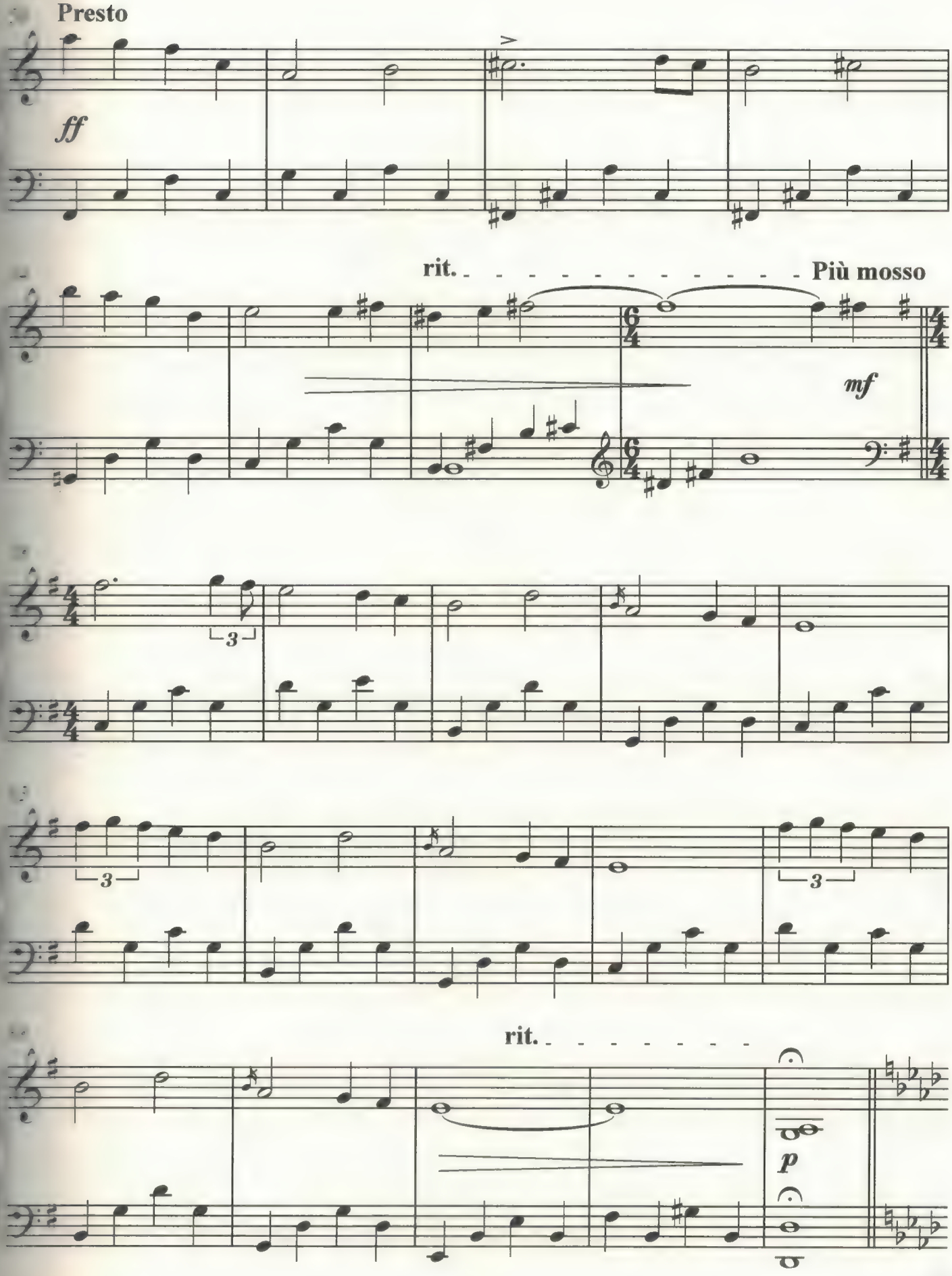


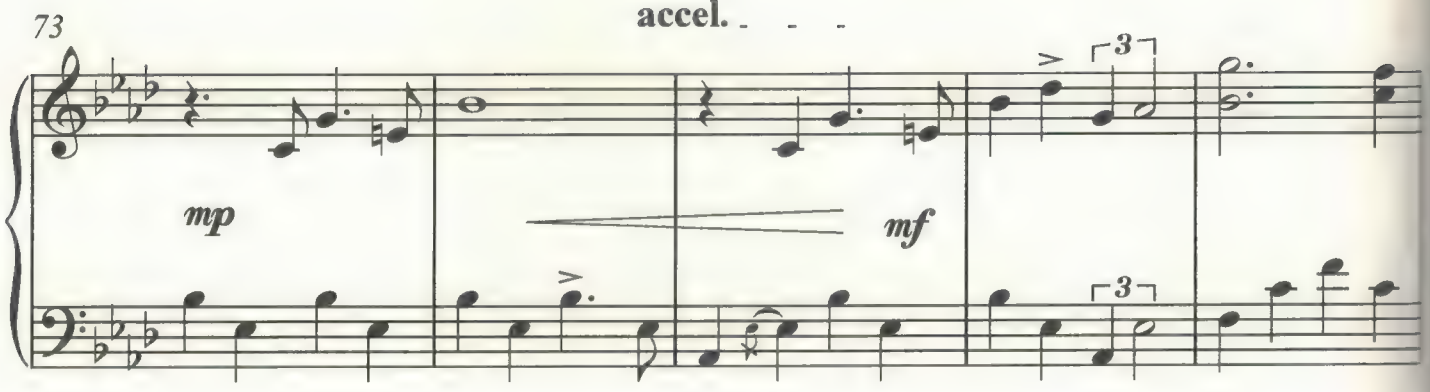
rit.

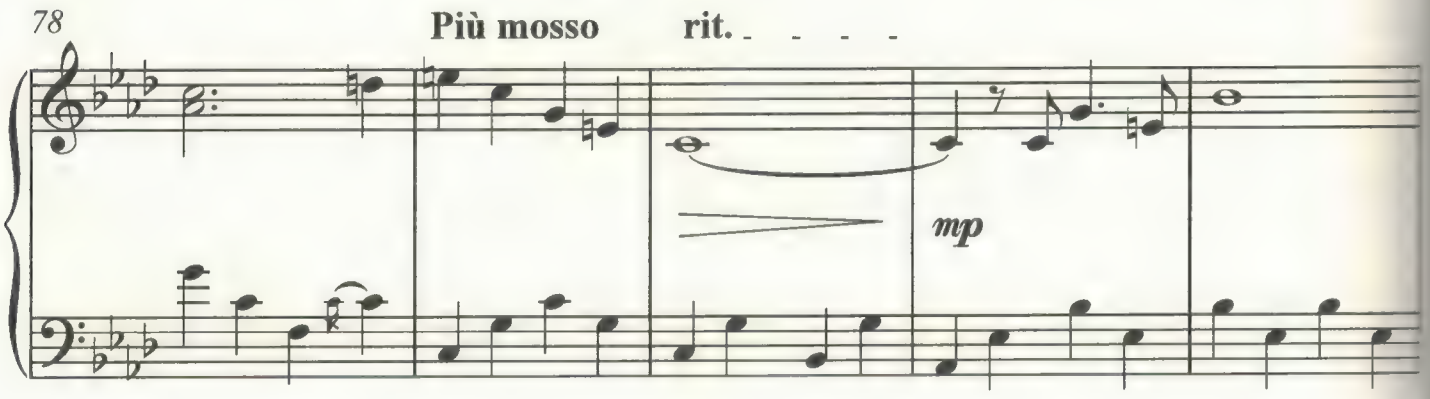
p

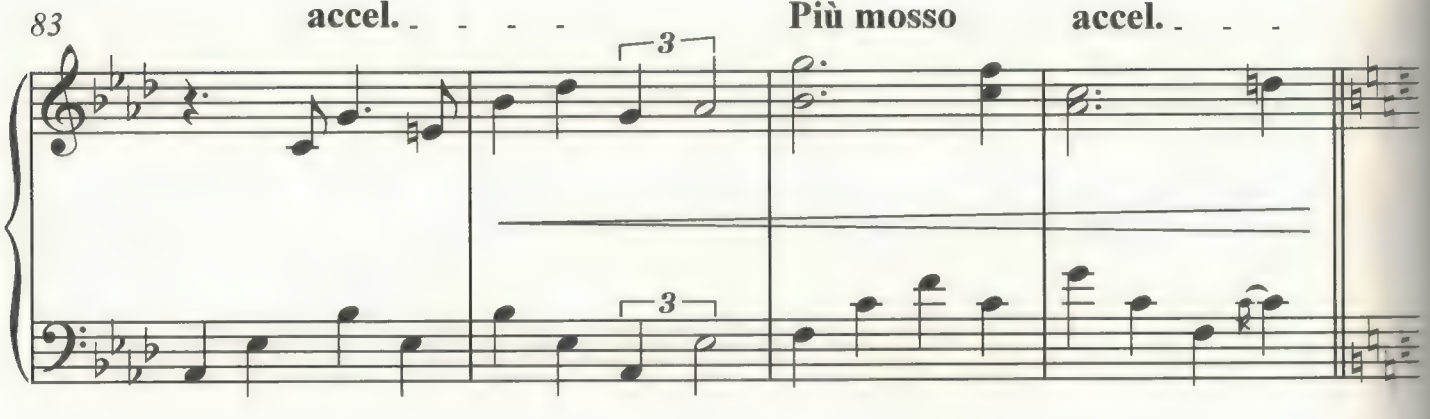


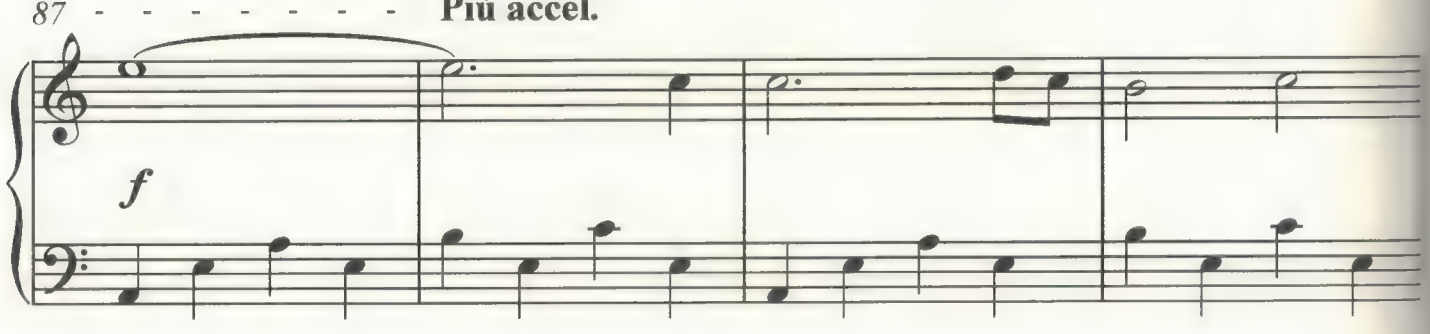

32
accel.
mf
35
3
3
39
rit.
mp
accel.
43
46
accel.
f

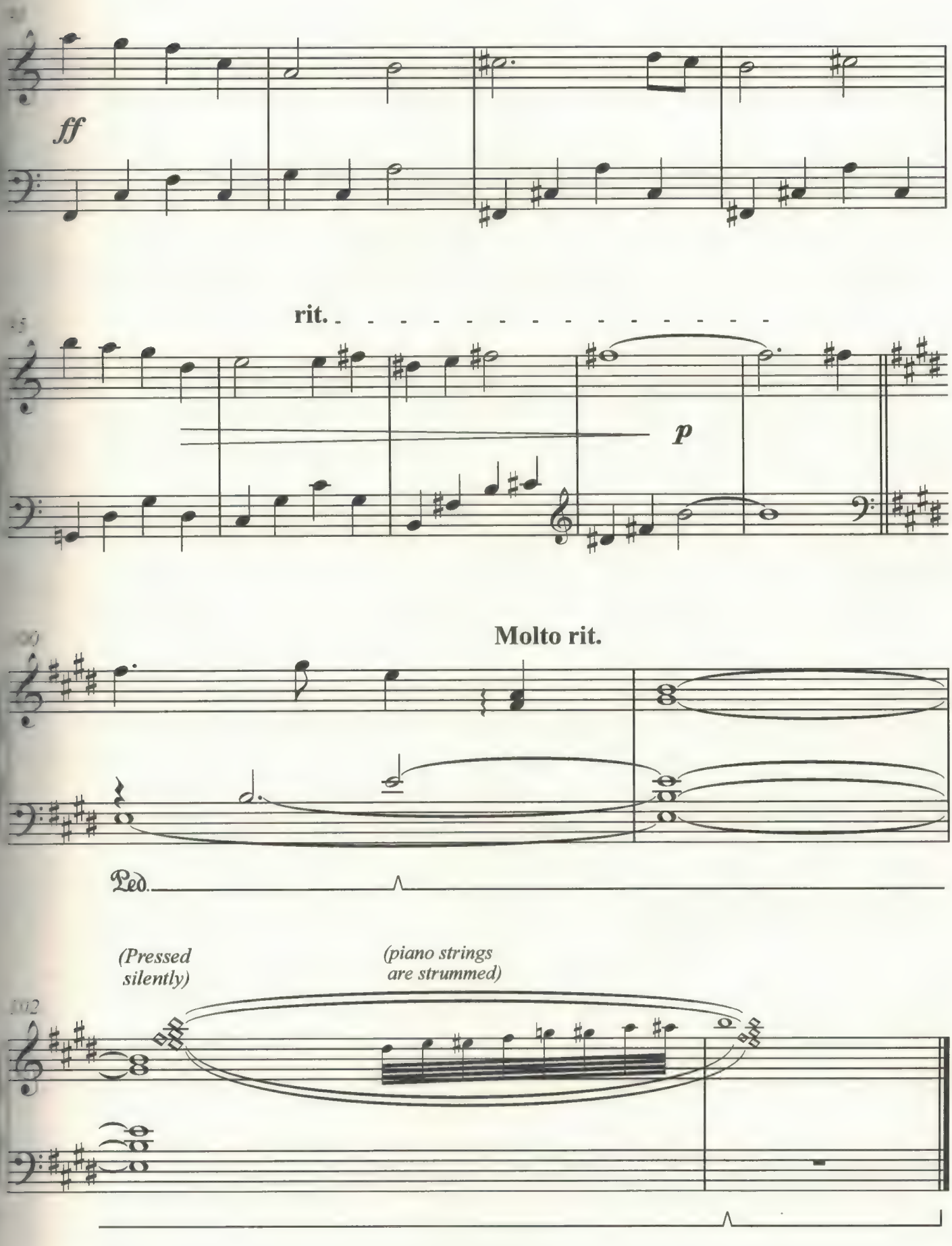

Presto
ff
rit.
Più mosso
mf
3
3
3
rit.
p


73
accel.
mp
mf
3
3


78
Più mosso
rit.
mp


83
accel.
3
3
Più mosso
accel.


87
Più accel.
f


ff
rit.
p
Molto rit.
Ped.
(Pressed silently)
(piano strings are strummed)

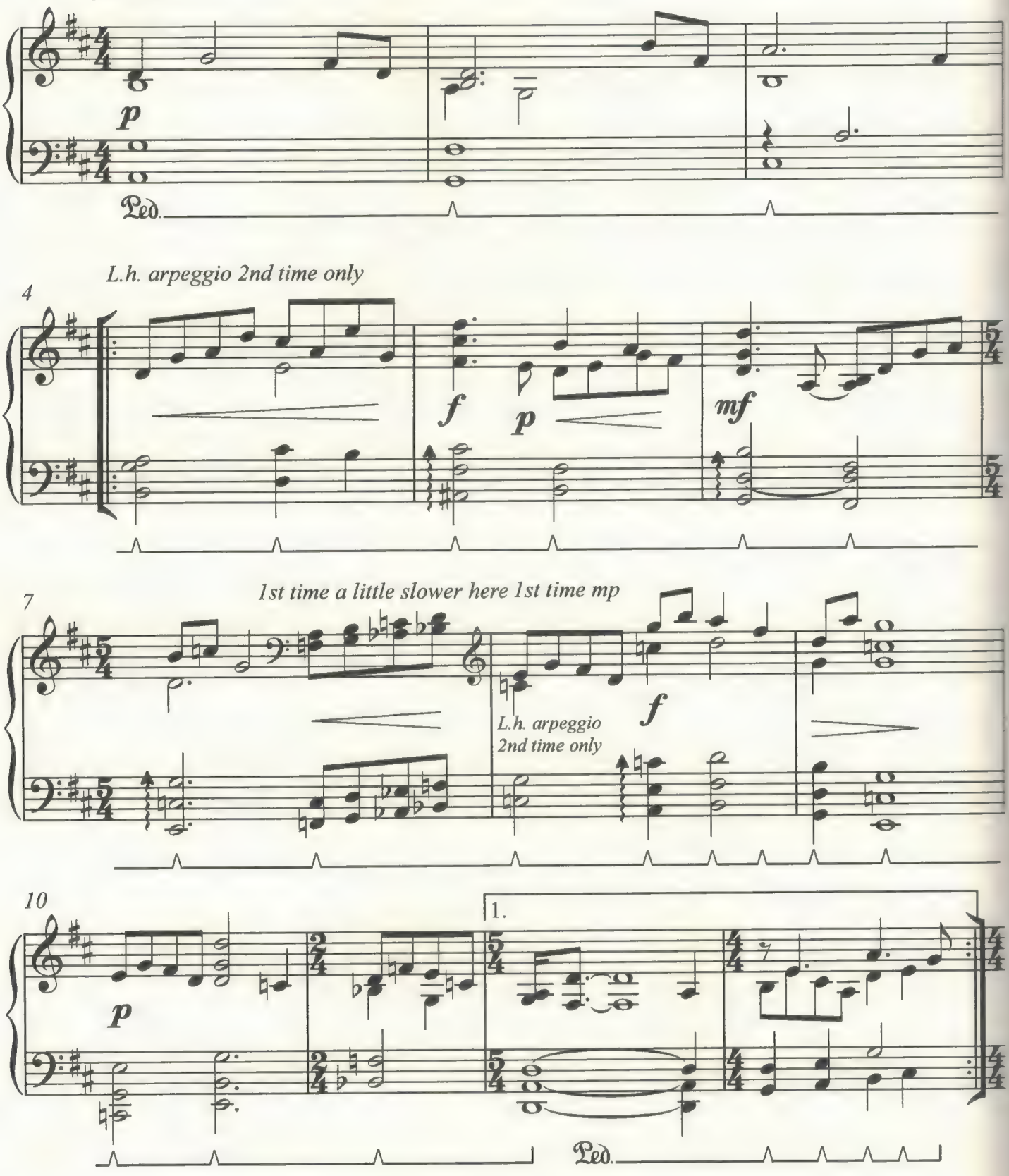
Interlude

Freely & Expressively

Use sustain pedal throughout

Keith Emerson

♩ = 120



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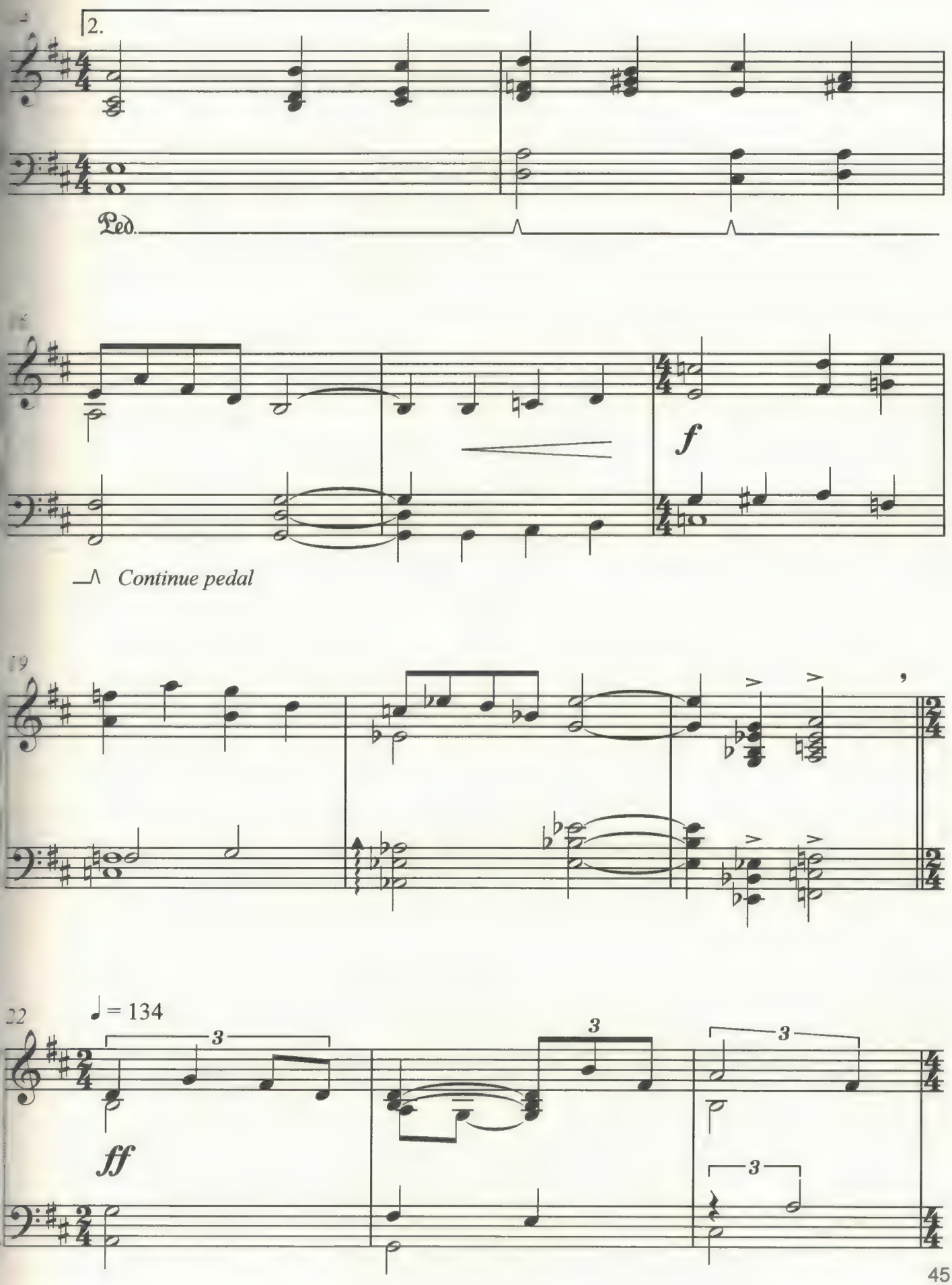
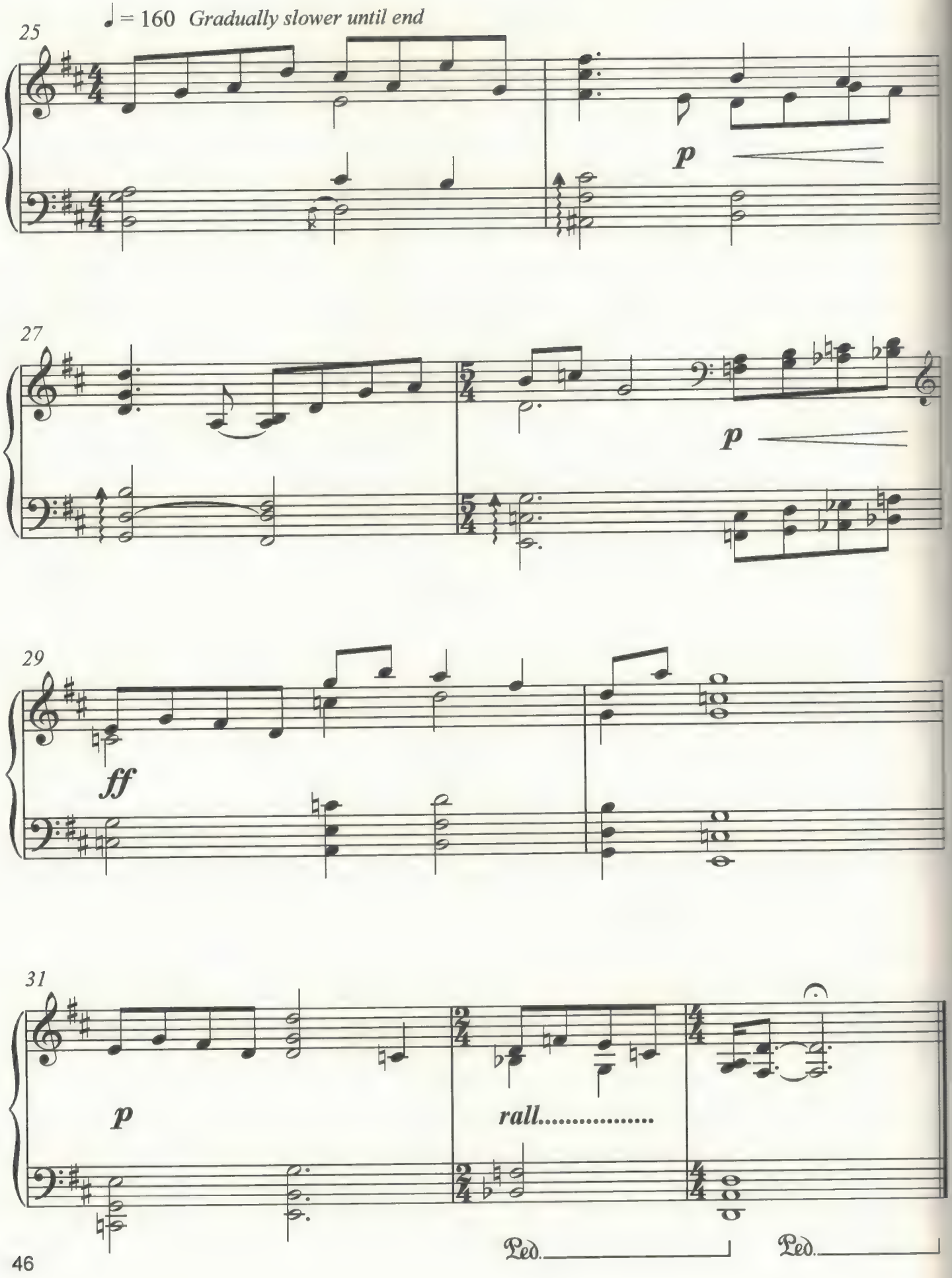
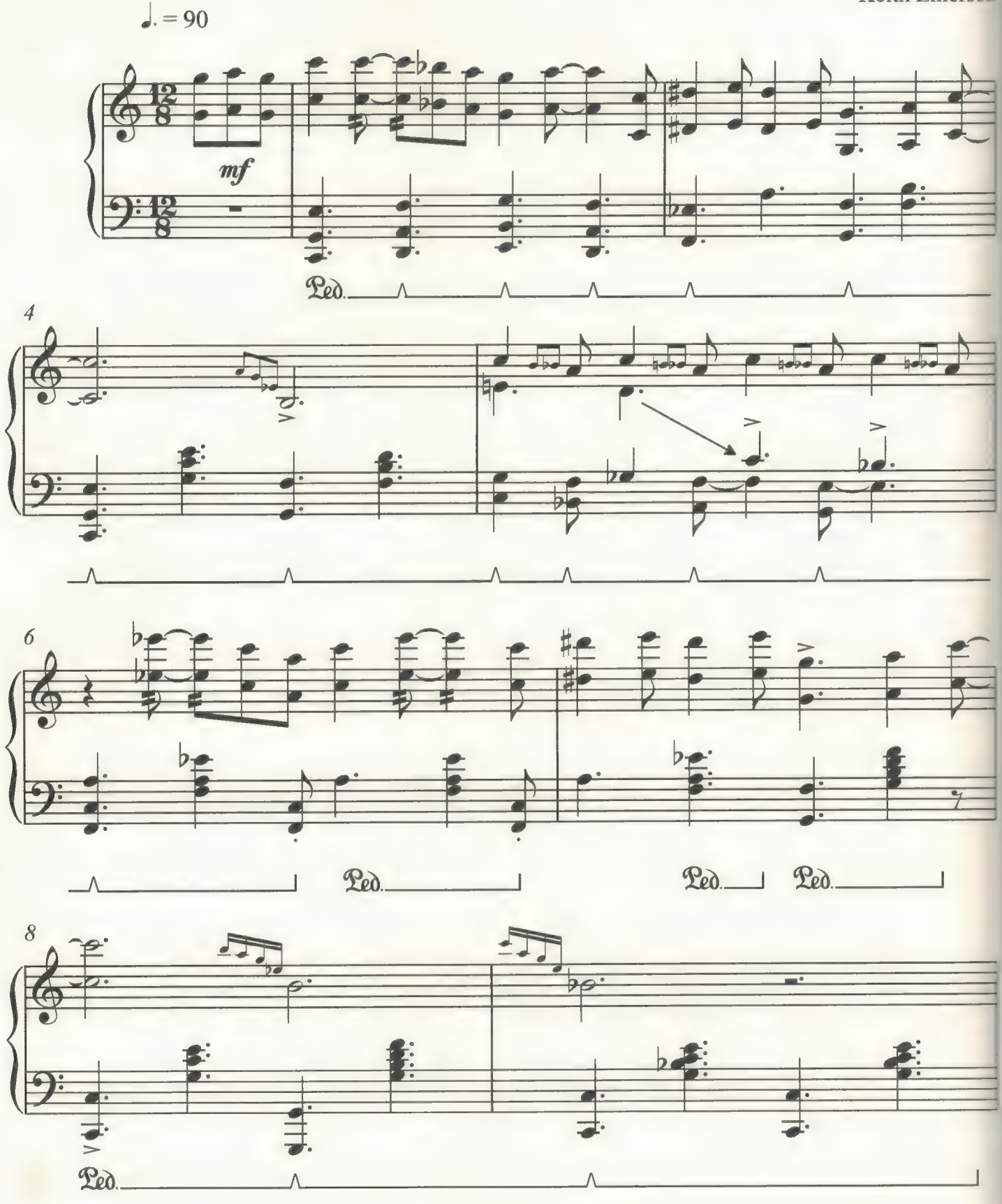

2.
Ped.
f
Continue pedal
19
22
♩ = 134
3
ff


♩ = 160 Gradually slower until end
25
p
27
p
29
ff
31
p
rall.....
Ped.
Ped.

Roll'n Jelly

Keith Emerson



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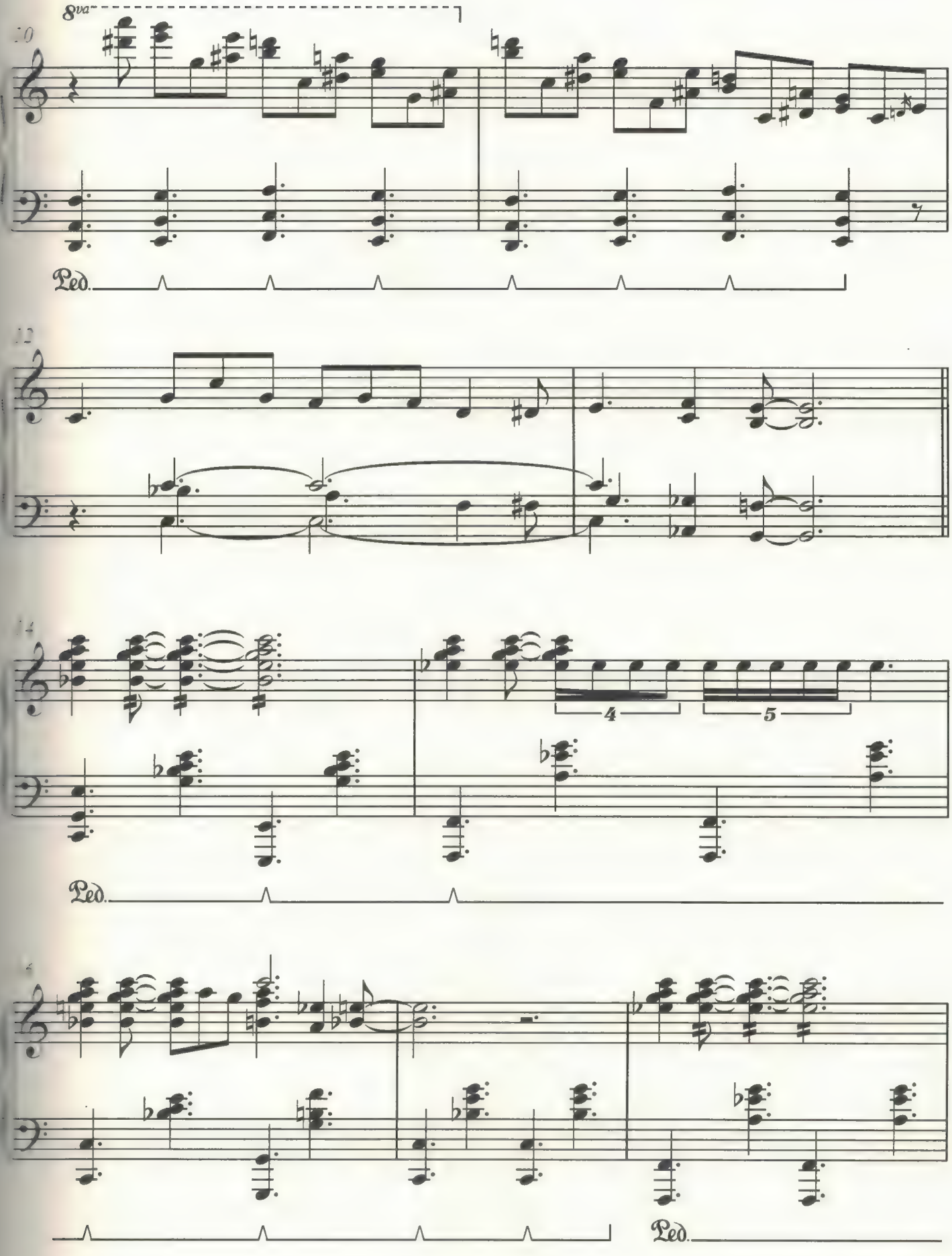
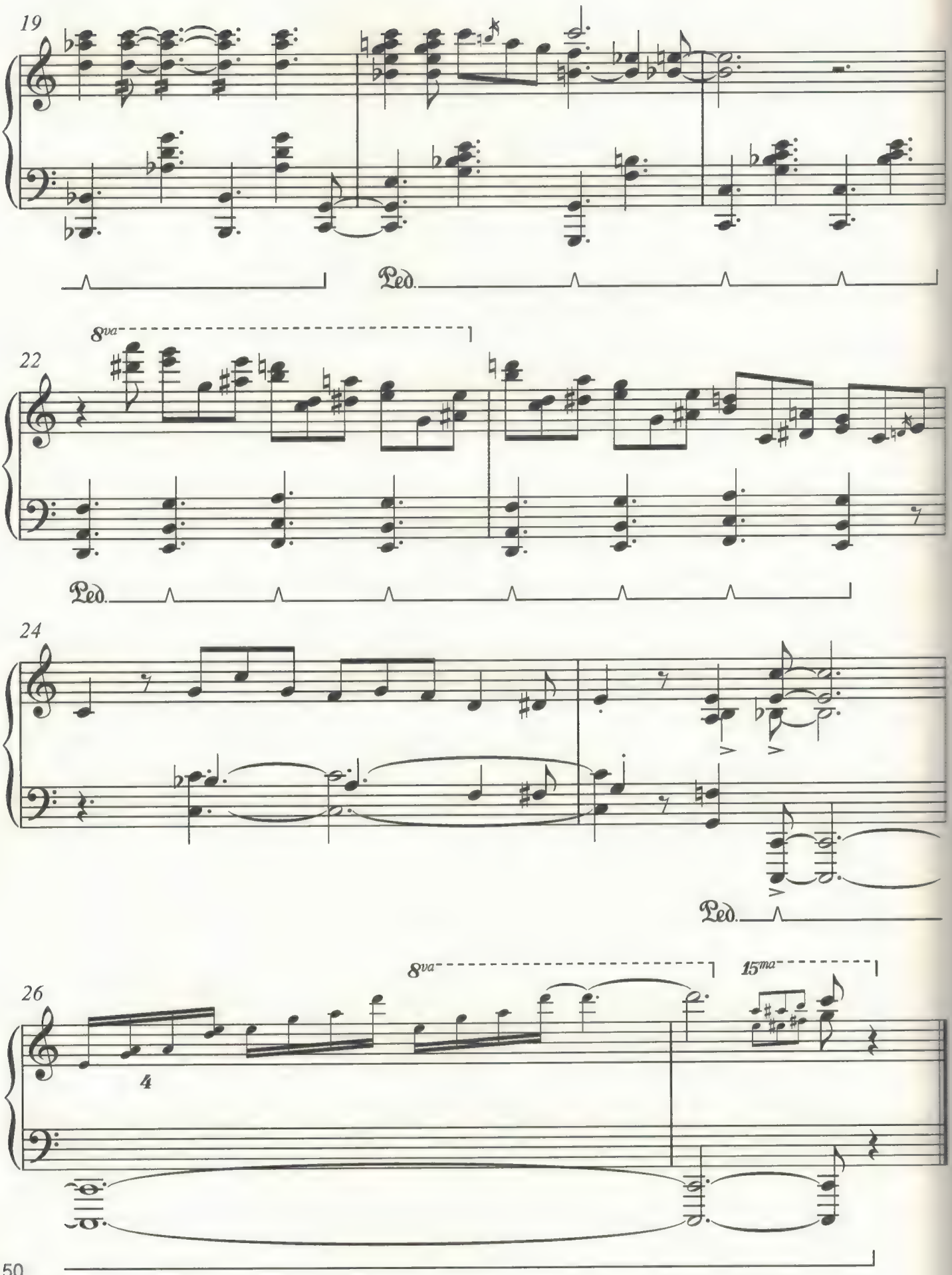

8va
10
Ped.
12
14
4
5
Ped.
Ped.


19
Ped.
8va
22
Ped.
24
Ped.
8va
15ma
26
4

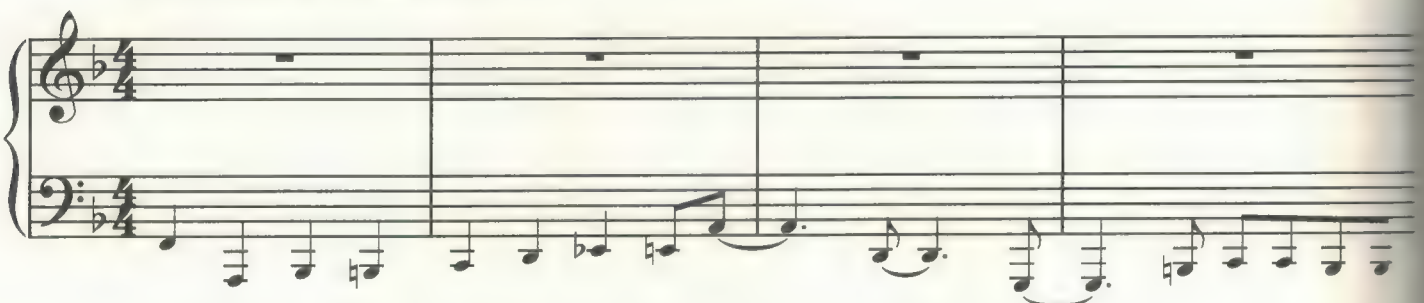
B&W Blues

♩=156

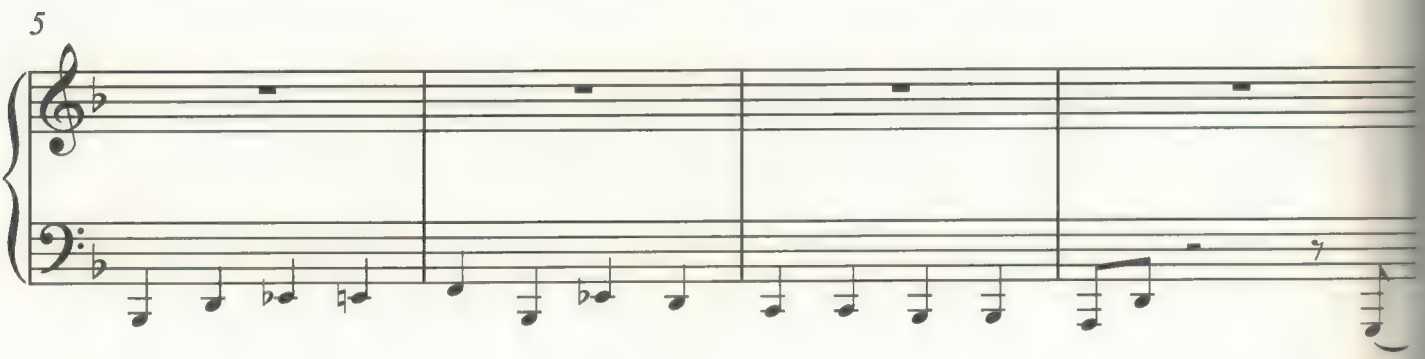
♫=♩³♪

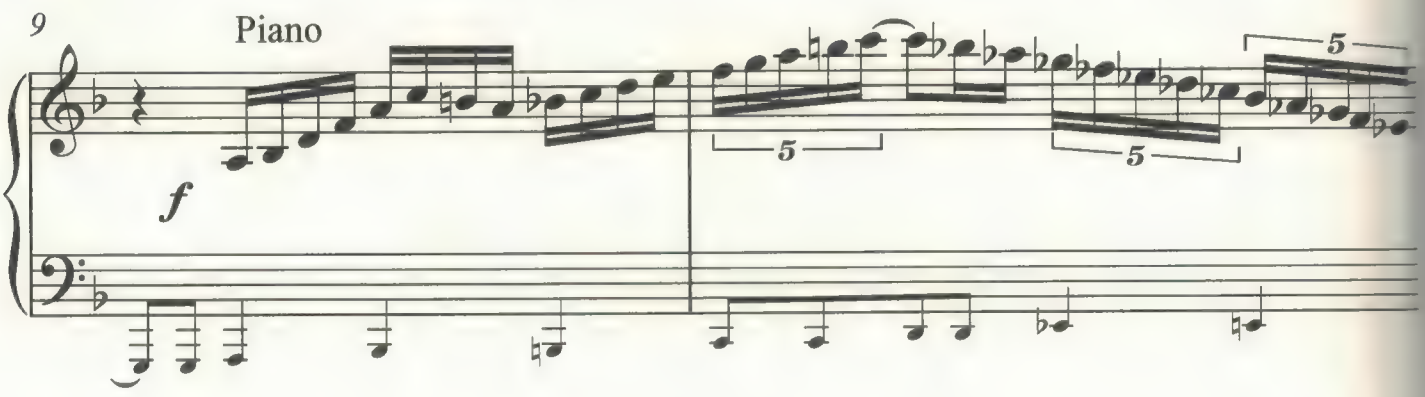
Keith Emerson

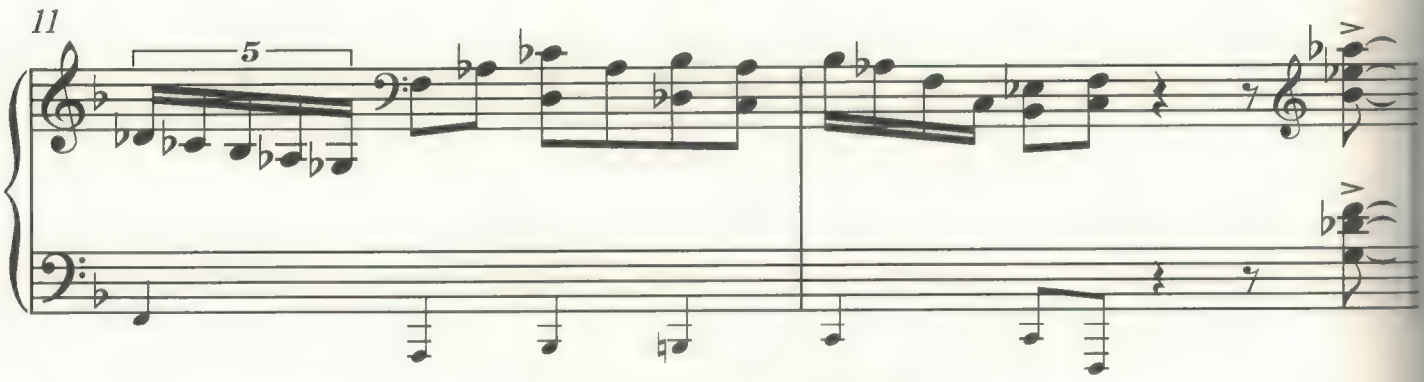
Intro bass & drums only



Bass written in actual pitches and cue-size notes throughout







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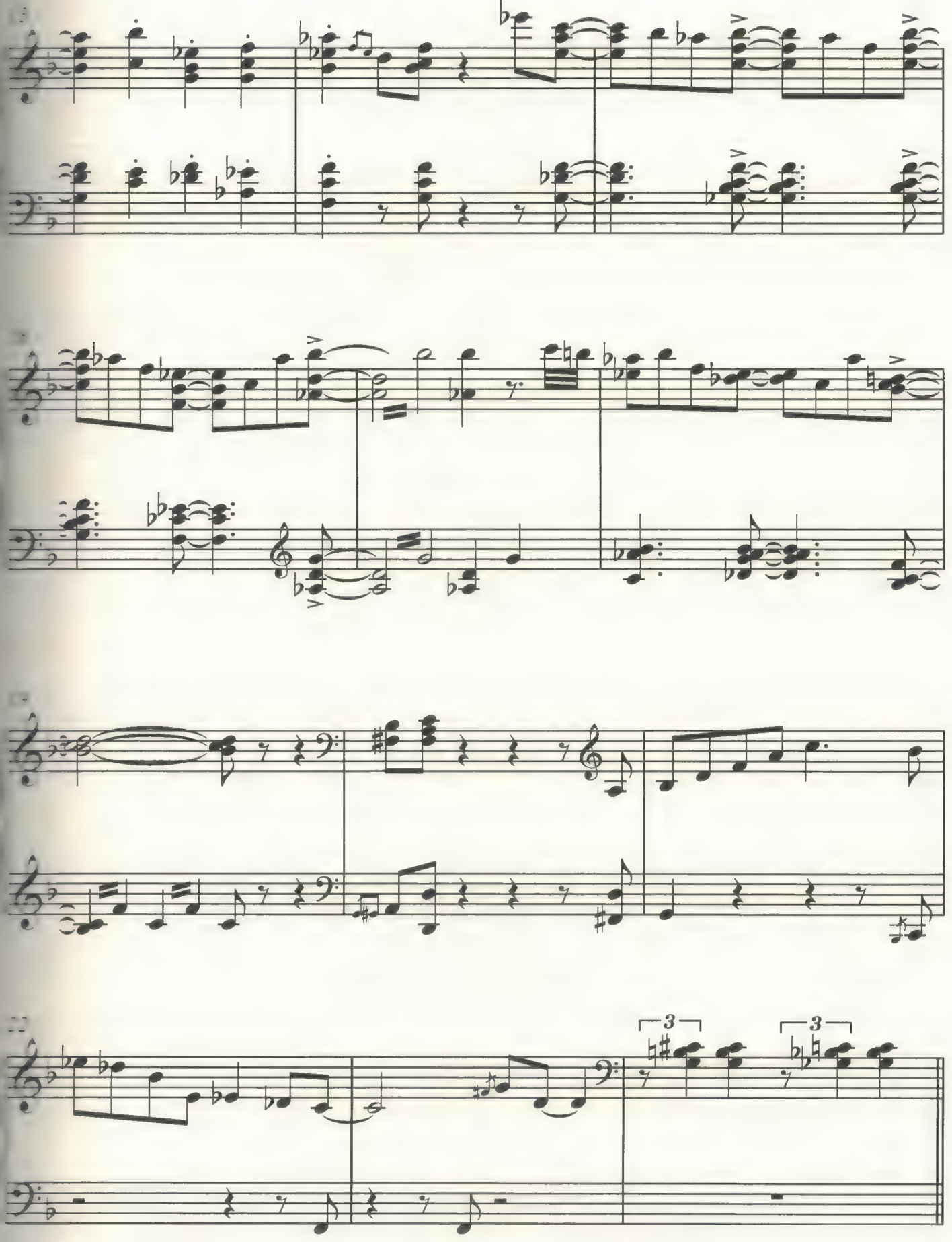
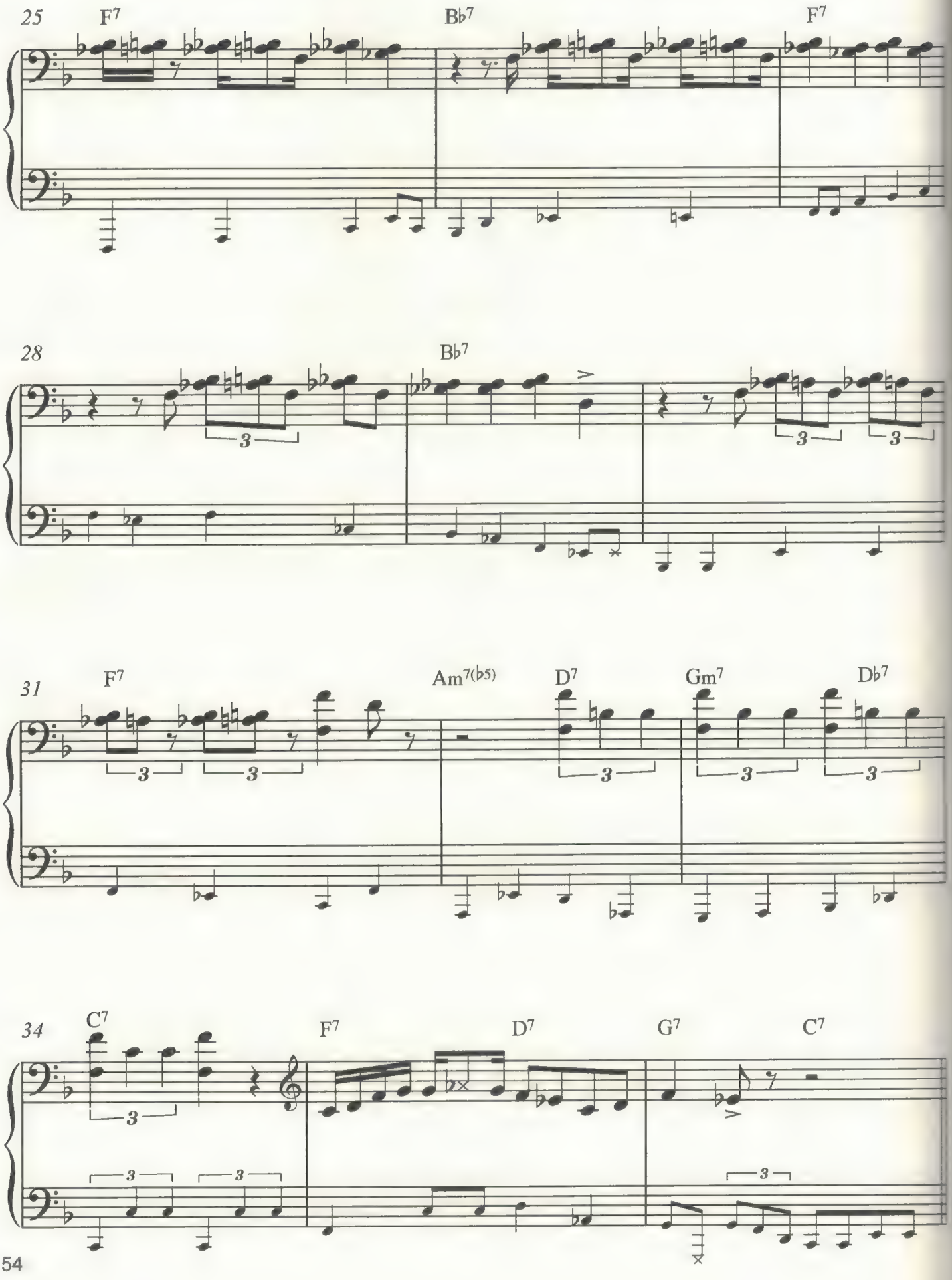
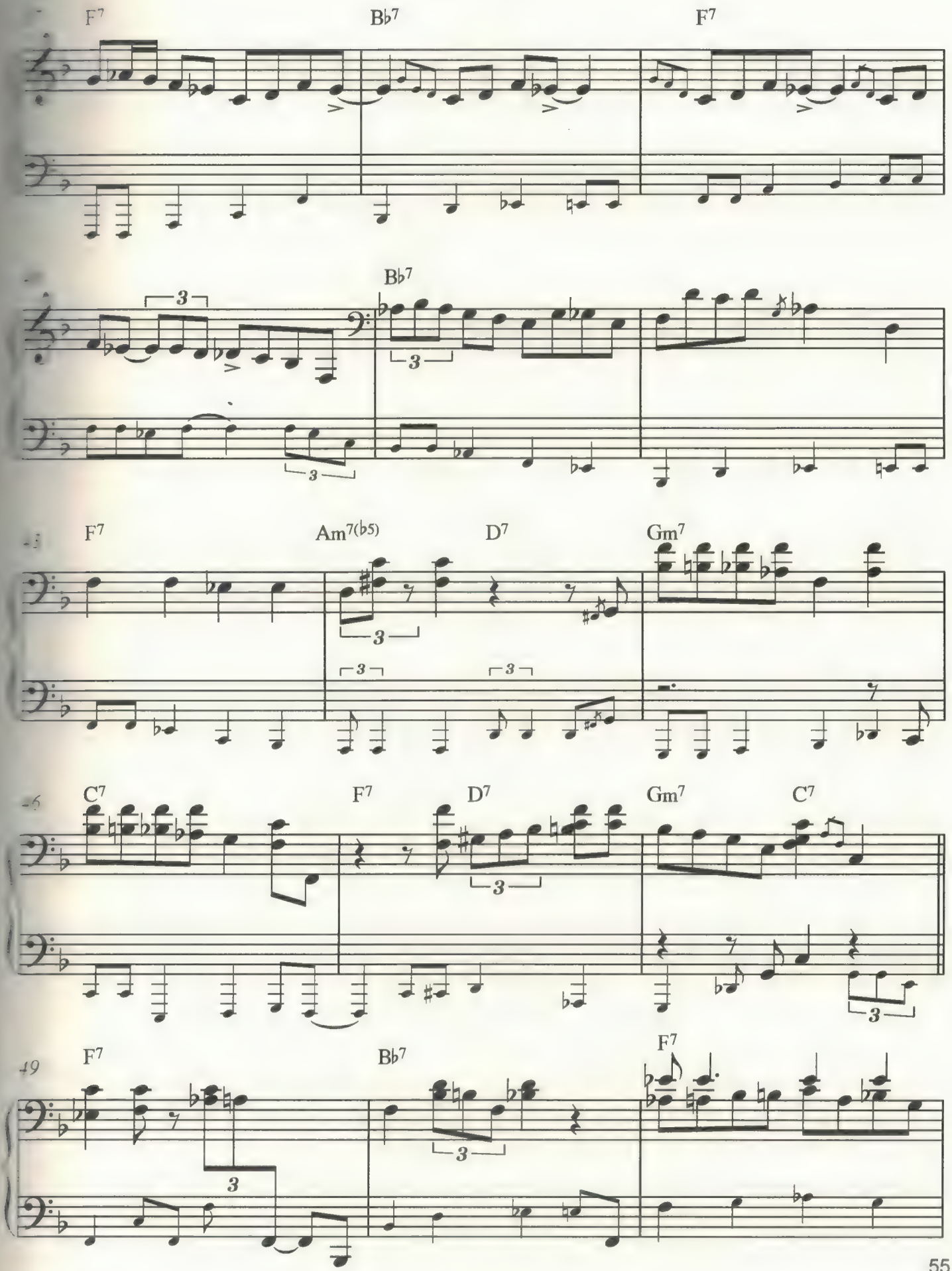
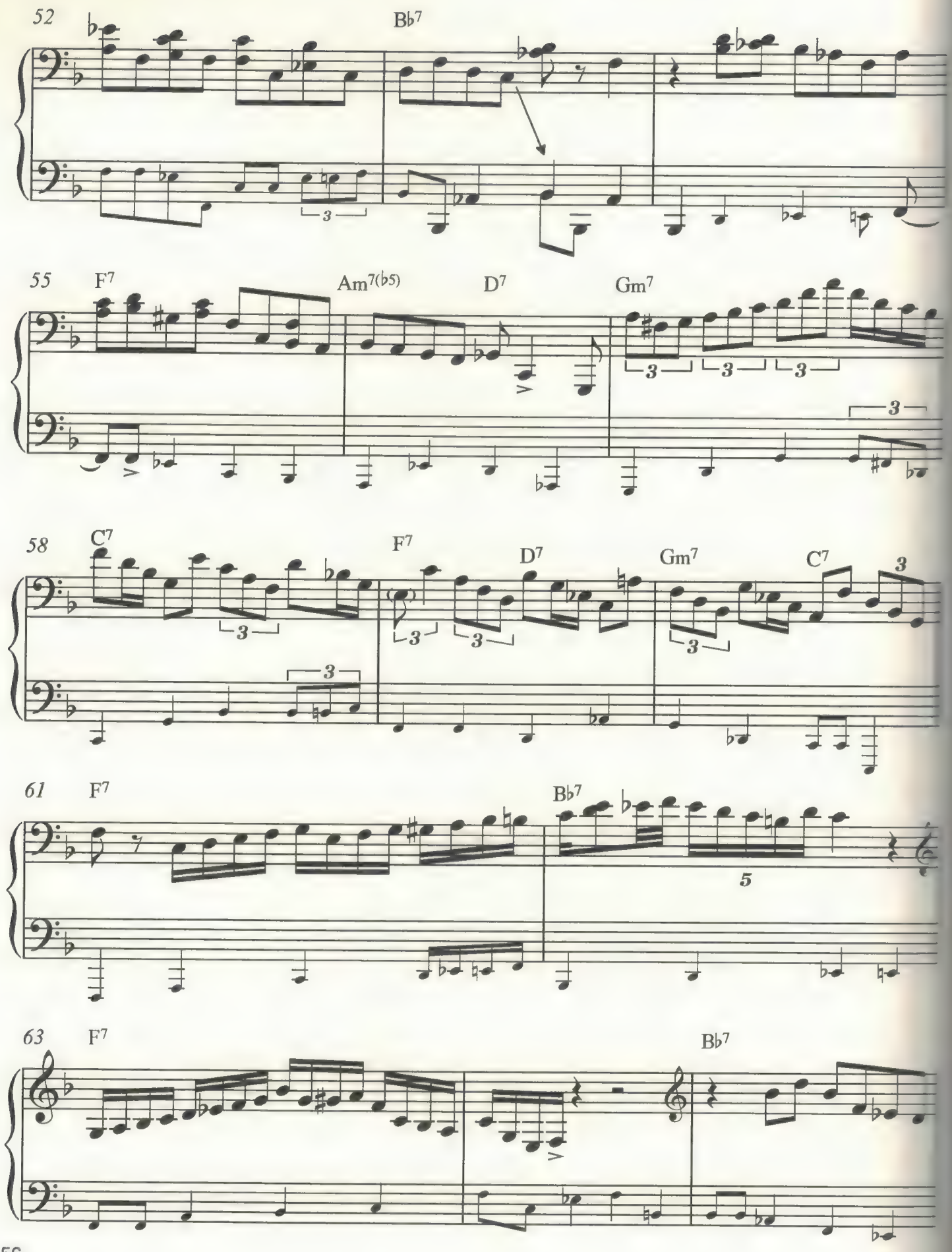
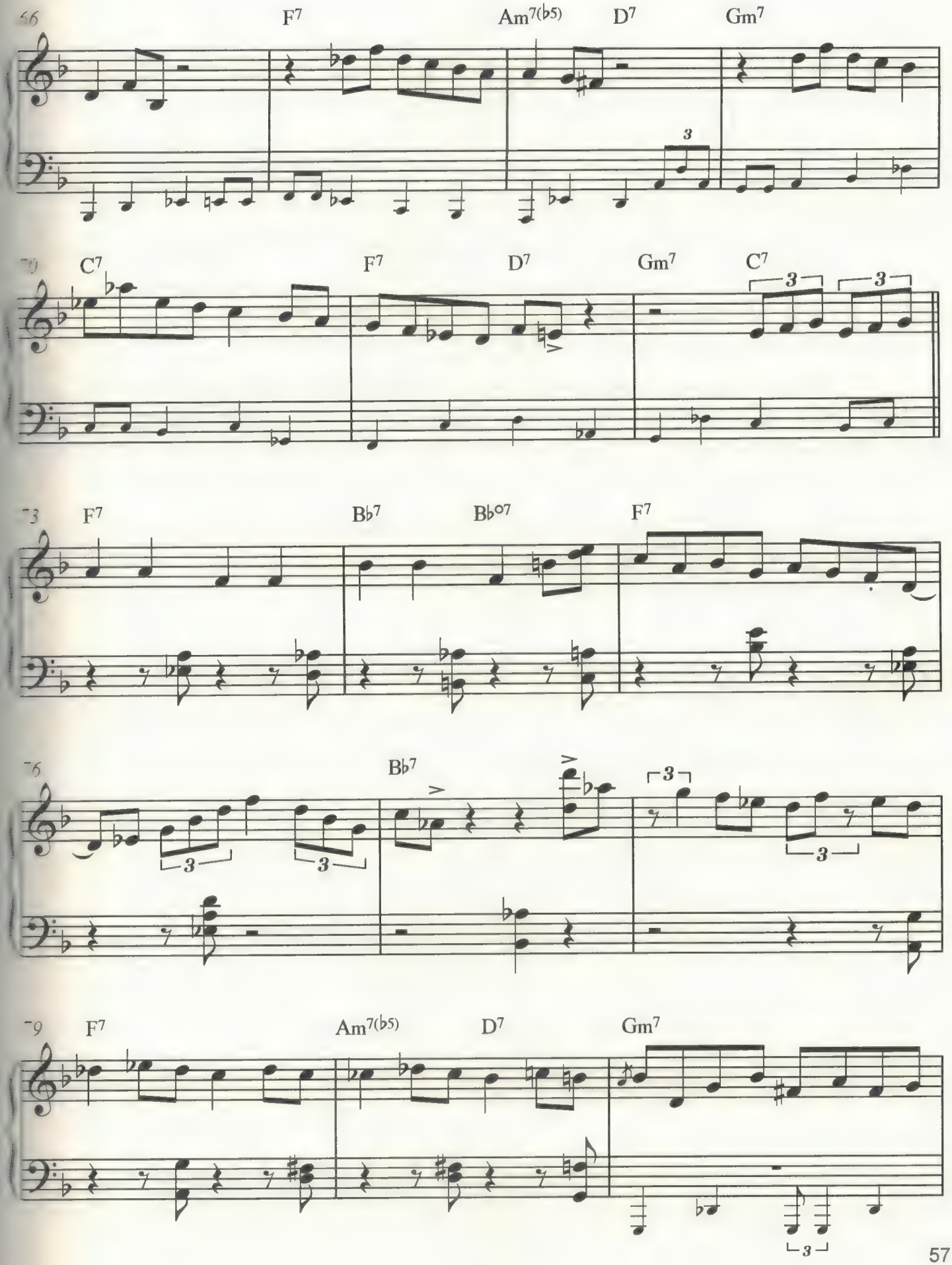
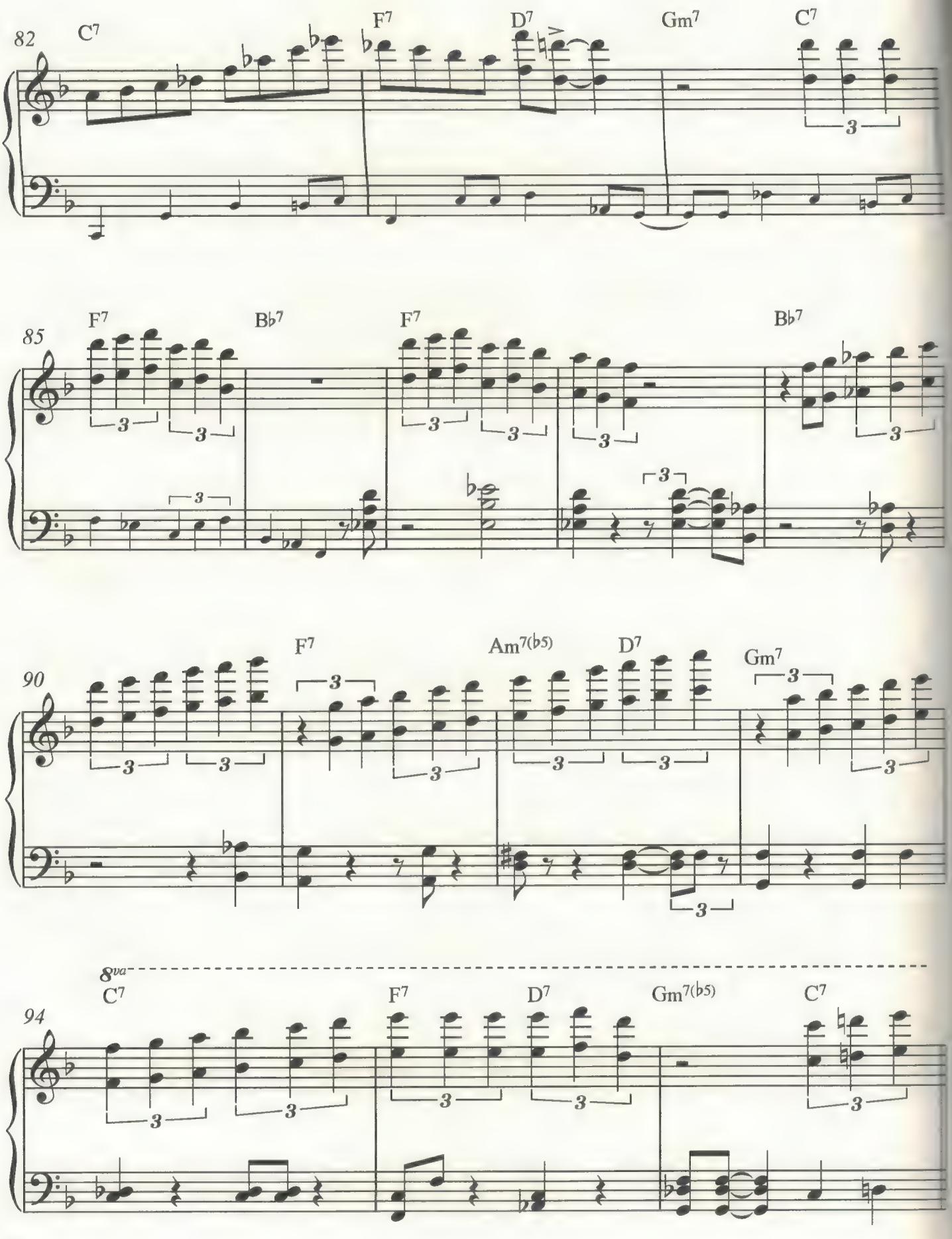

3
3

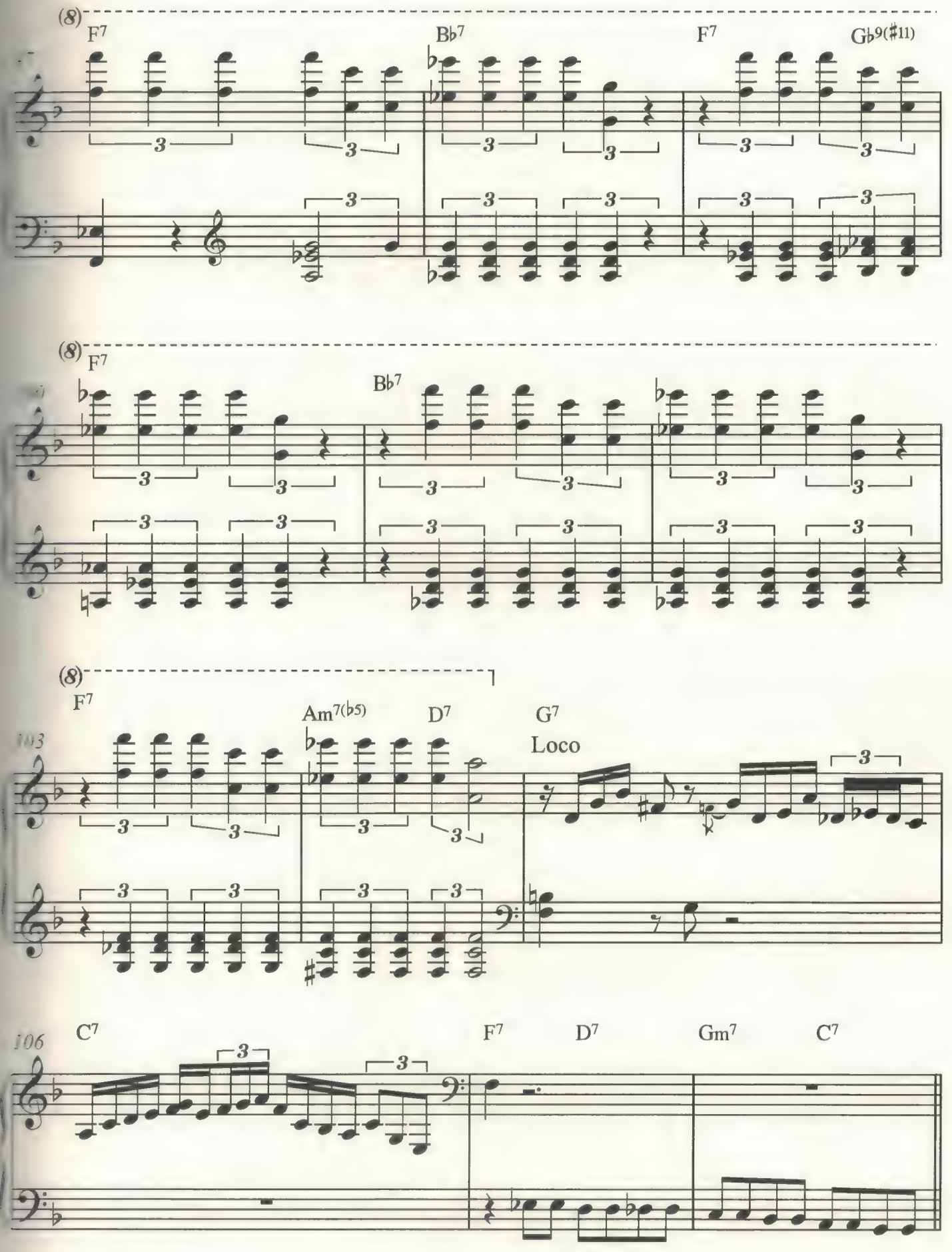

25
F7
B♭7
F7
28
B♭7
31
F7
Am7(♭5)
D7
Gm7
D♭7
34
C7
F7
D7
G7
C7

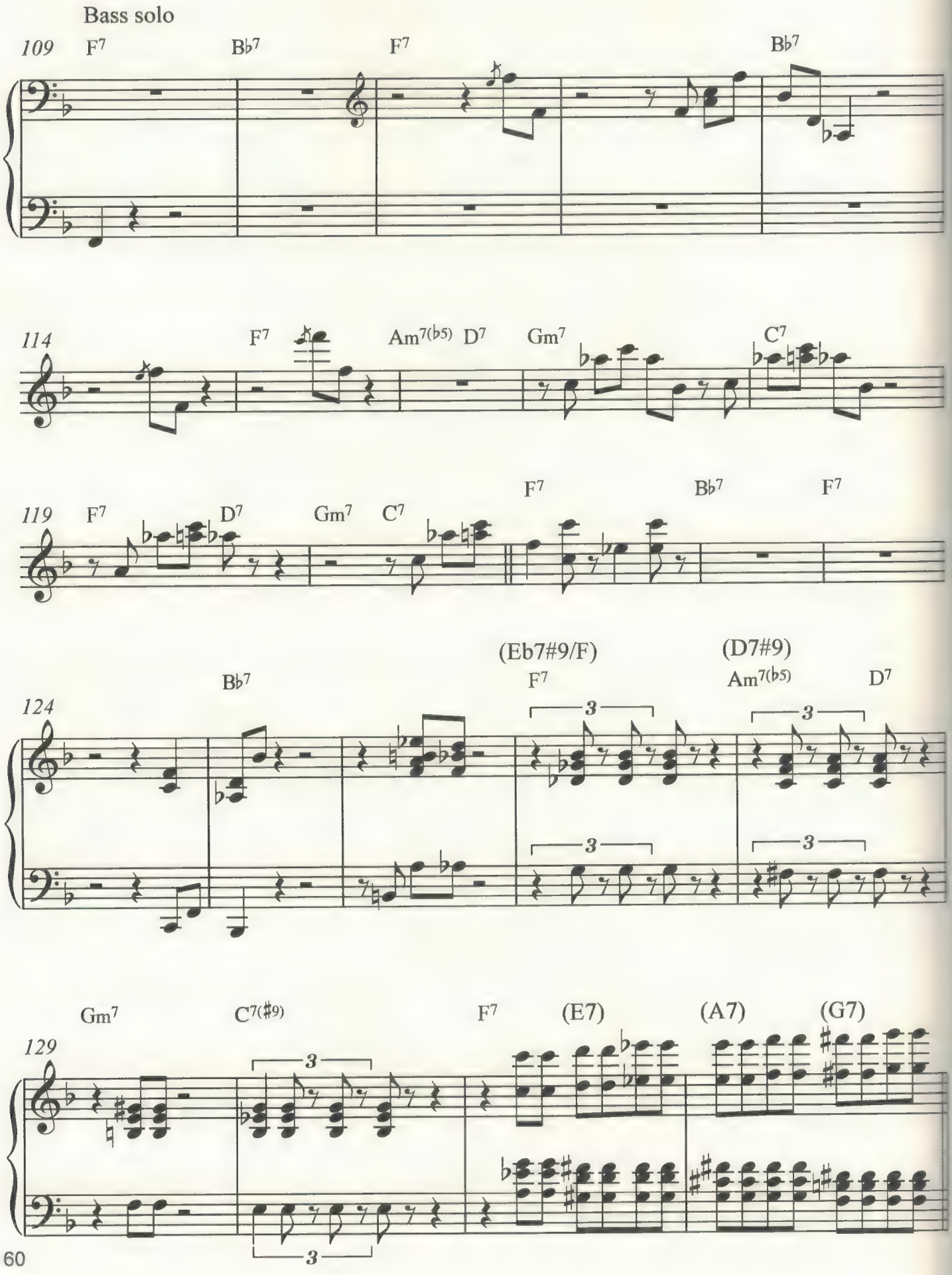

F7
B♭7
F7
B♭7
F7
Am7(♭5)
D7
Gm7
C7
F7
D7
Gm7
C7
F7
B♭7
F7

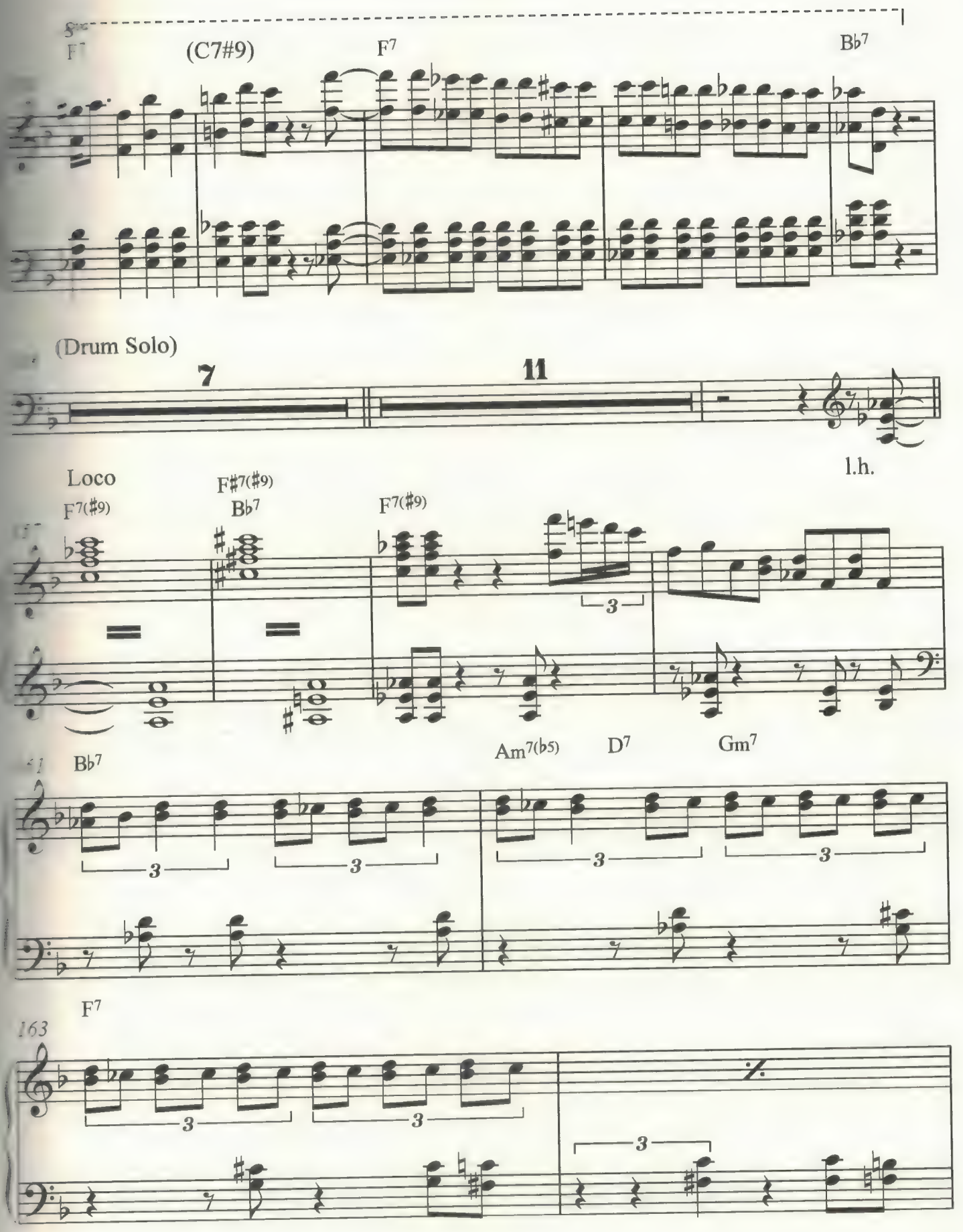

52
B♭7
55
F7
Am7(♭5)
D7
Gm7
58
C7
F7
D7
Gm7
C7
61
F7
B♭7
63
F7
B♭7

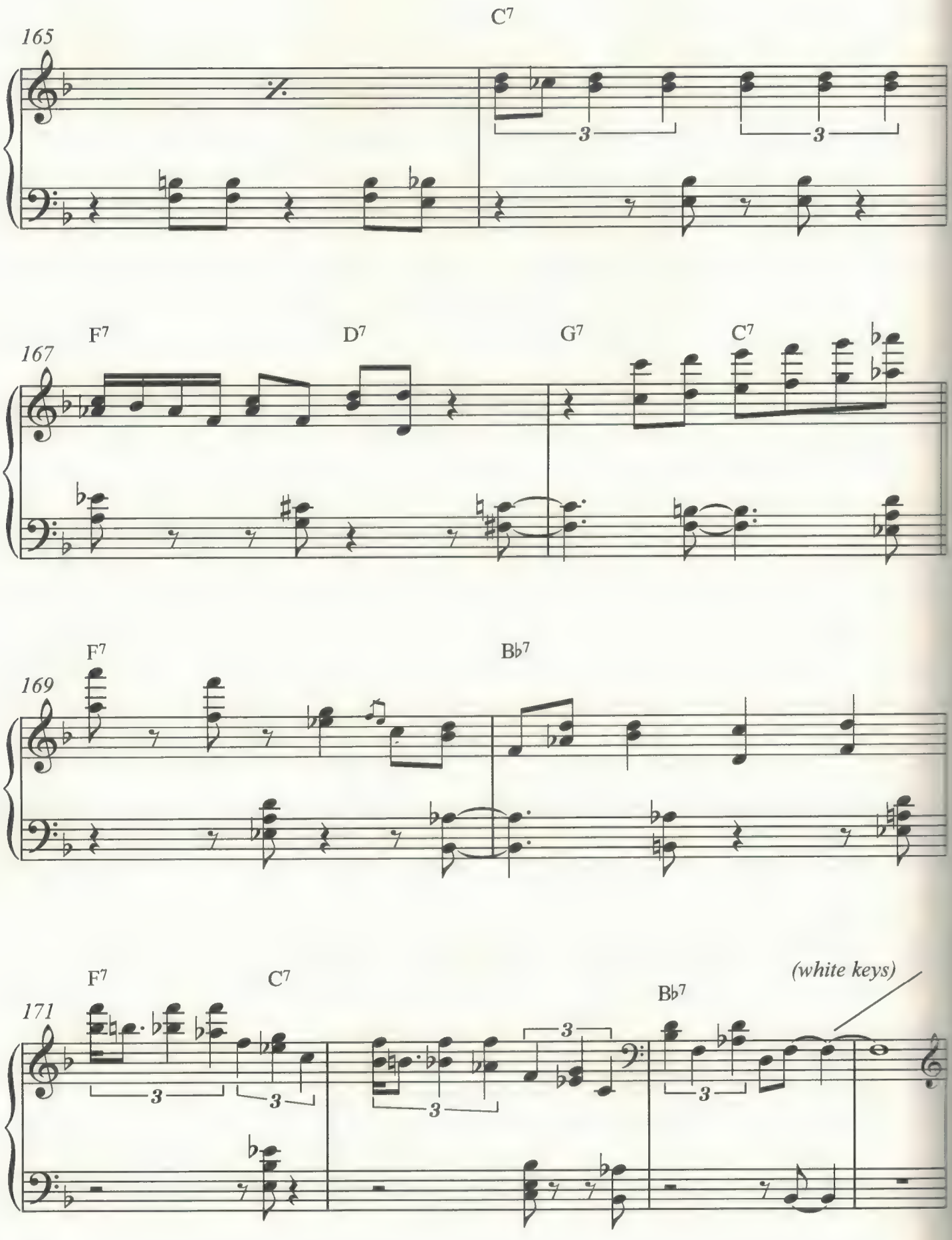

56
F7
Am7(b5)
D7
Gm7
60
C7
F7
D7
Gm7
C7
63
F7
Bb7
Bb°7
F7
66
Bb7
69
F7
Am7(b5)
D7
Gm7

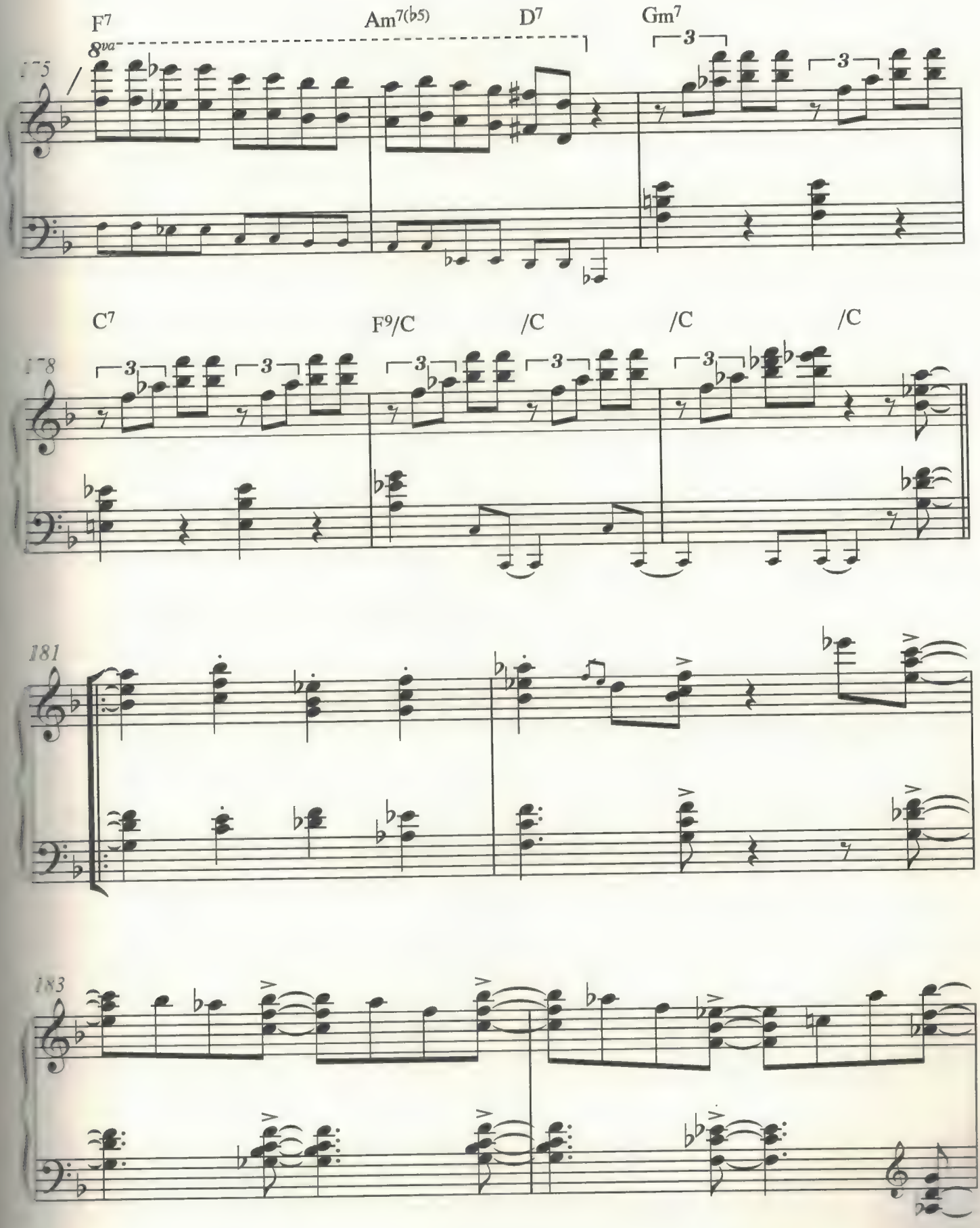

82
C7
F7
D7
Gm7
C7
85
F7
B♭7
F7
B♭7
90
F7
Am7(♭5)
D7
Gm7
8va
94
C7
F7
D7
Gm7(♭5)
C7

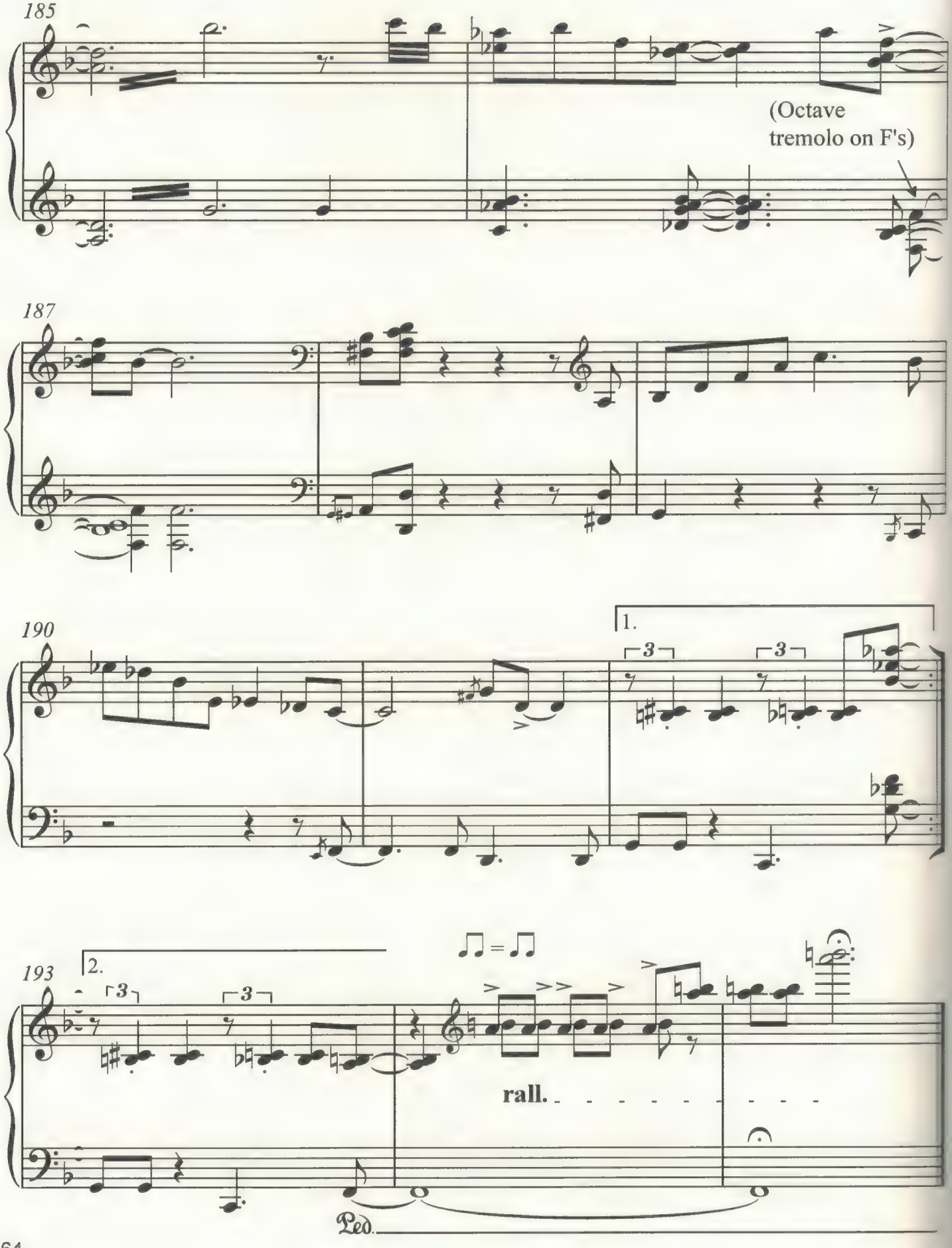

(8)
F7
B♭7
F7
G♭9(♯11)
(8)
F7
B♭7
(8)
F7
Am7(♭5)
D7
G7
Loco
103
C7
F7
D7
Gm7
C7
106


Bass solo
109
F7
B♭7
F7
B♭7
114
F7
Am7(♭5)
D7
Gm7
C7
119
F7
D7
Gm7
C7
F7
B♭7
F7
124
B♭7
(Eb7#9/F)
F7
(D7#9)
Am7(♭5)
D7
3
3
3
3
129
Gm7
C7(♯9)
F7
(E7)
(A7)
(G7)
3
3


F7
(C7#9)
F7
B♭7
(Drum Solo)
7
11
l.h.
Loco
F7(♯9)
F♯7(♯9)
B♭7
F7(♯9)
B♭7
Am7(♭5)
D7
Gm7
F7
163


C7
165
3
3
F7
D7
G7
C7
167
F7
Bb7
169
F7
C7
Bb7
(white keys)
171
3
3
3
3
3


F7
Am7(♭5)
D7
Gm7
8va
175
C7
F9/C
/C
/C
/C
178
181
183


185
(Octave
tremolo on F's)
187
190
1.
3
3
193
2.
3
3
rall.
Ped.

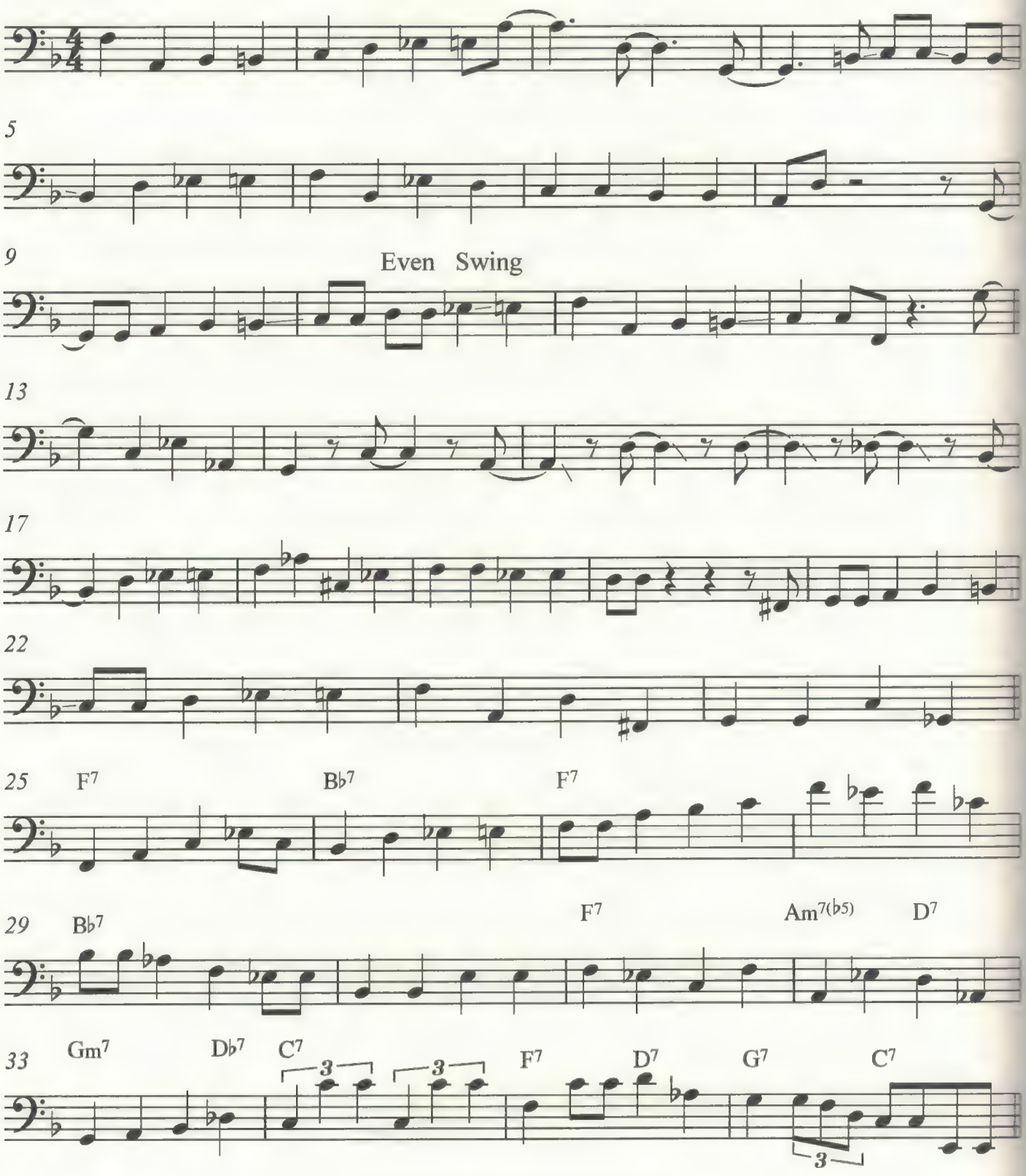
B&W Blues

Double bass

Swing feel

♩=156

Keith Emerson



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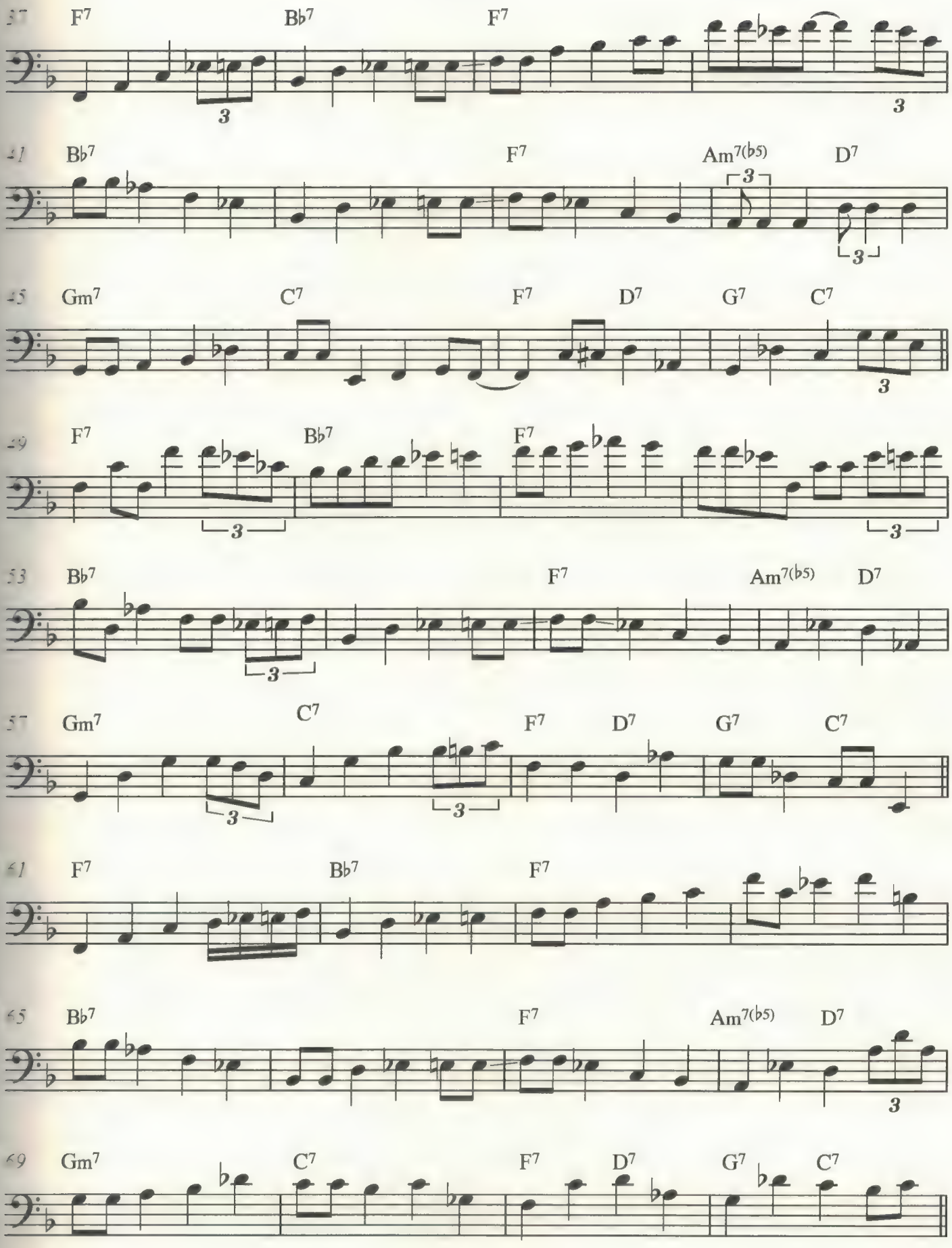
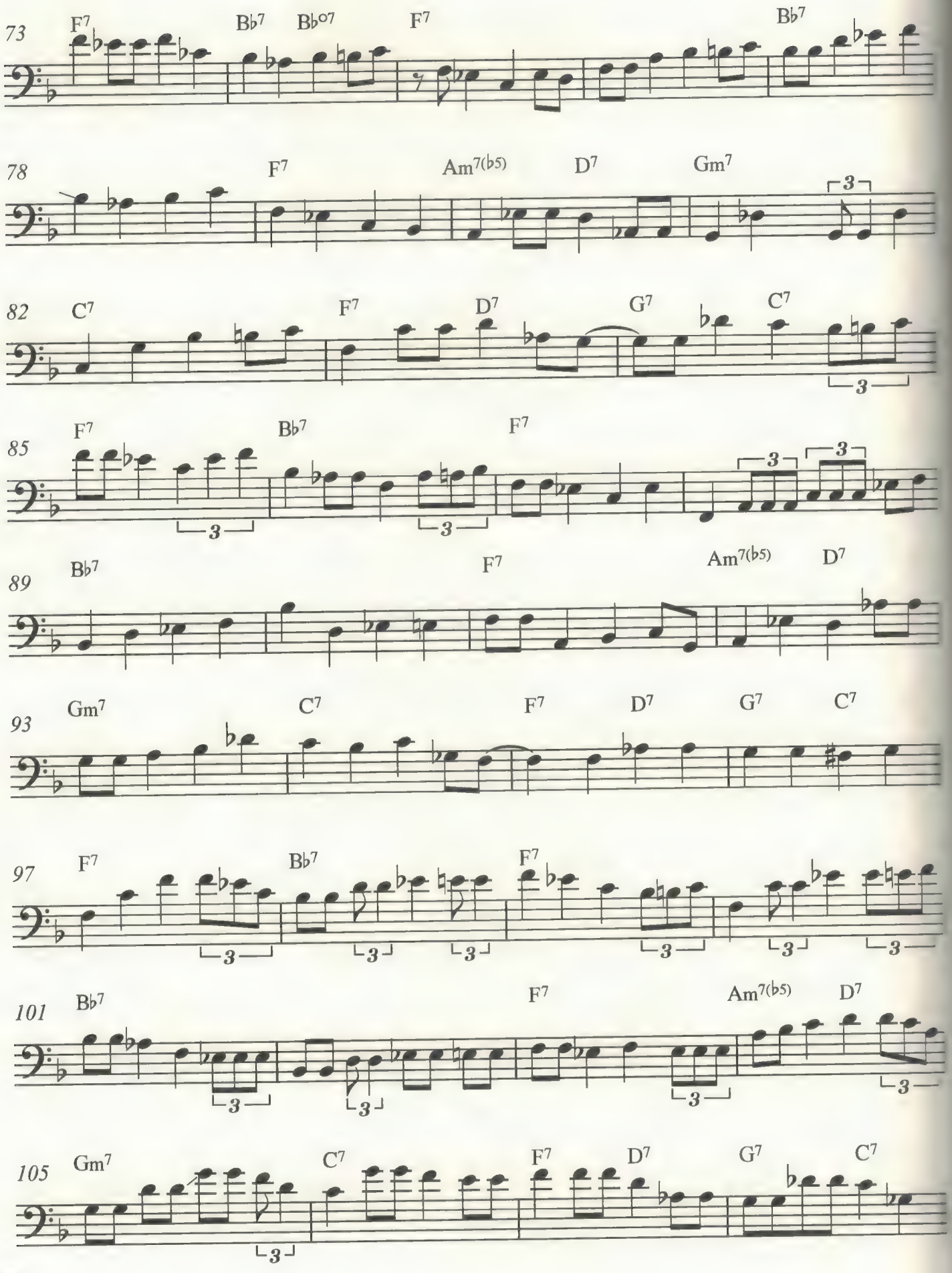
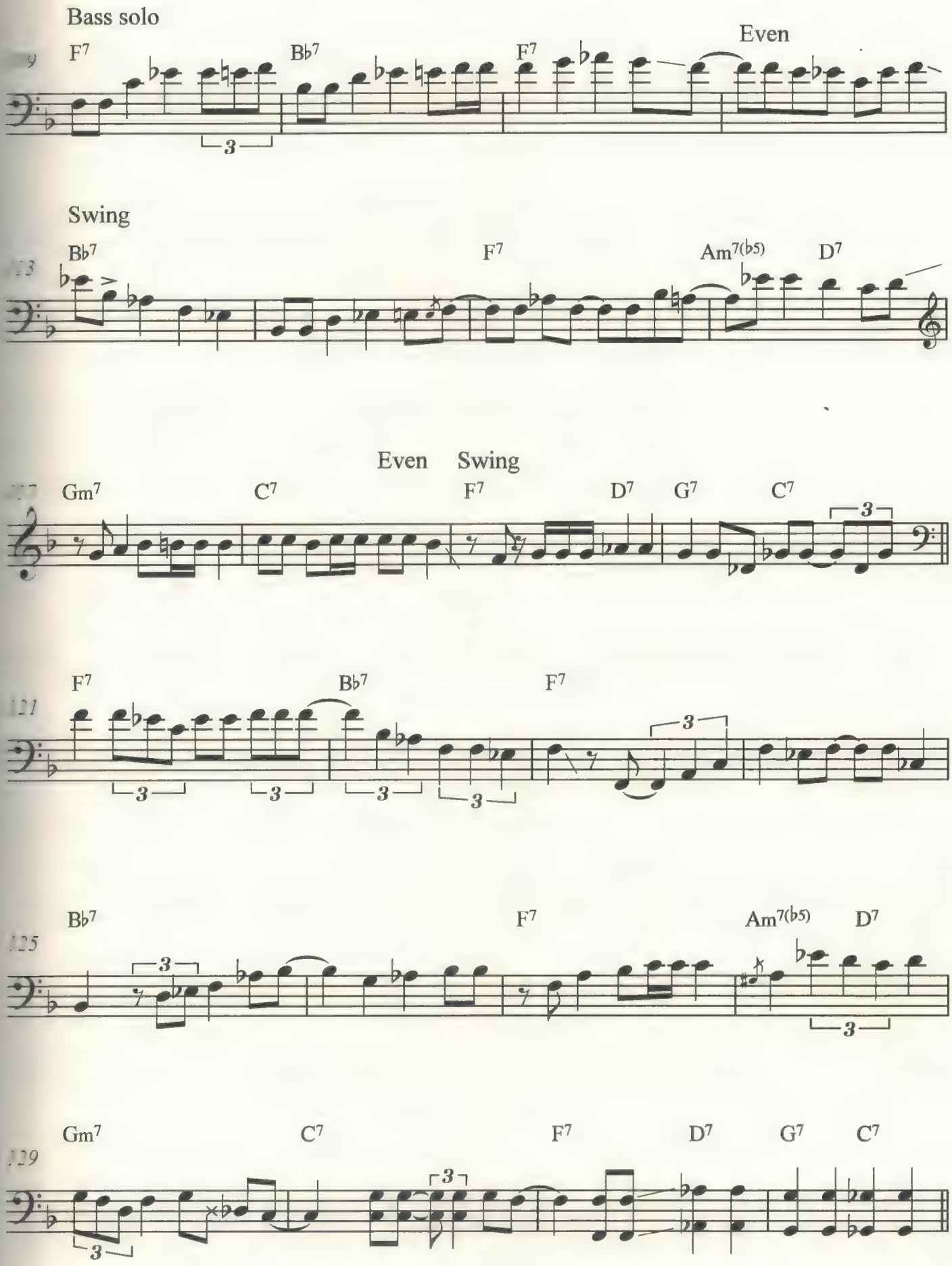
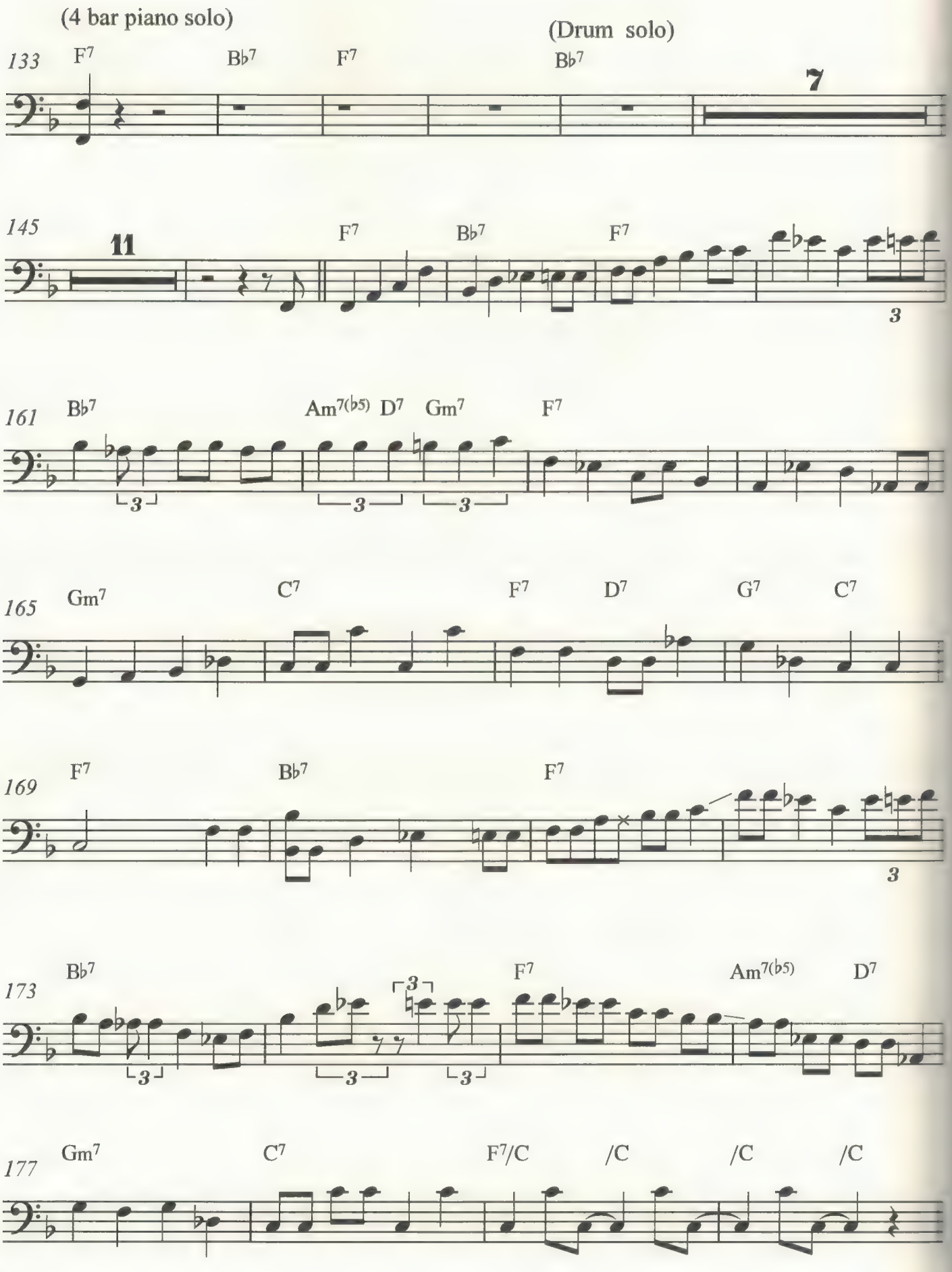
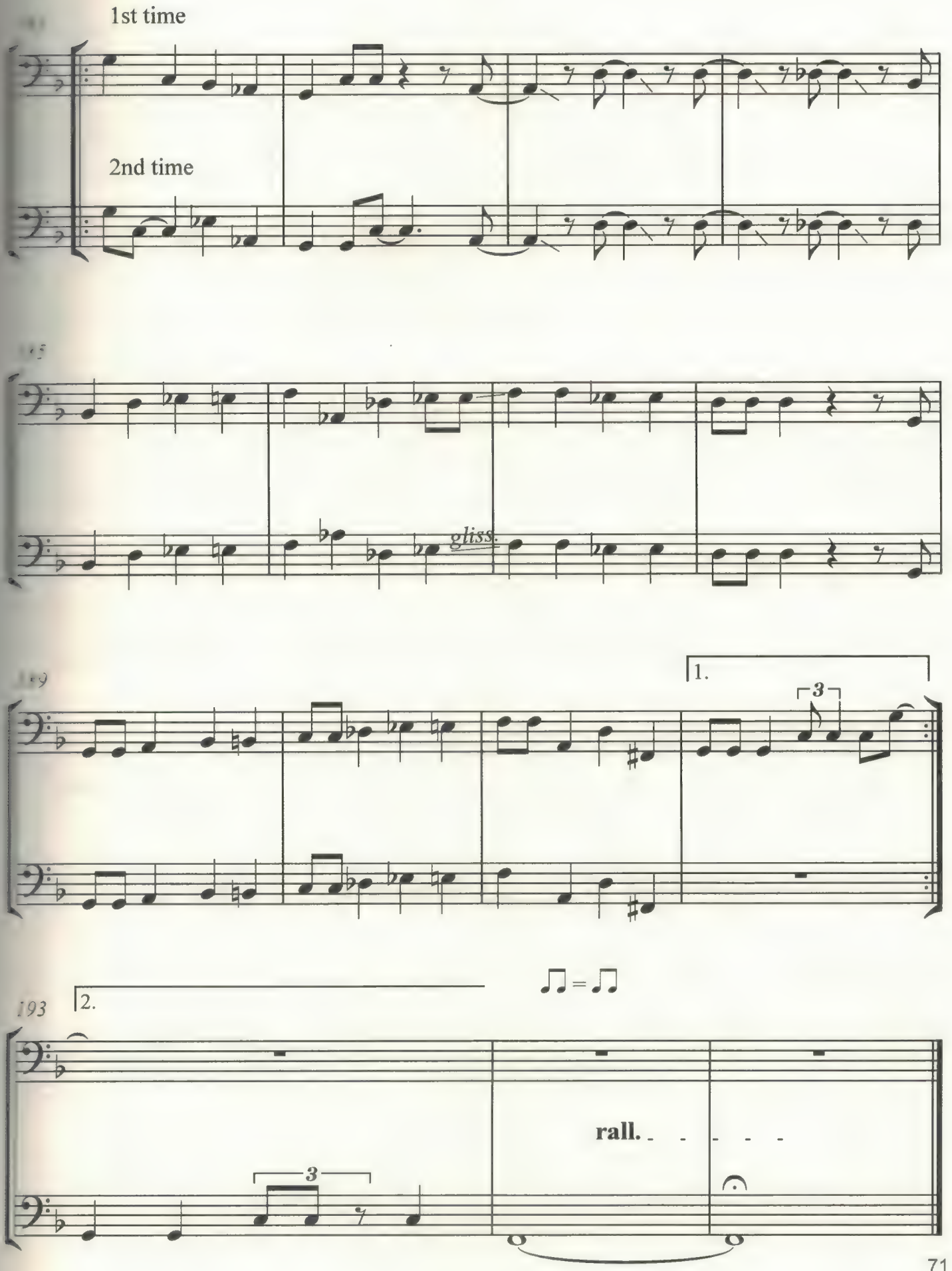

37 F7 B♭7 F7
41 B♭7 F7 Am7(♭5) D7
45 Gm7 C7 F7 D7 G7 C7
49 F7 B♭7 F7
53 B♭7 F7 Am7(♭5) D7
57 Gm7 C7 F7 D7 G7 C7
61 F7 B♭7 F7
65 B♭7 F7 Am7(♭5) D7
69 Gm7 C7 F7 D7 G7 C7


73
F7
B♭7
B♭o7
F7
B♭7
78
F7
Am7(♭5)
D7
Gm7
3
82
C7
F7
D7
G7
C7
3
85
F7
B♭7
F7
3
3
3
3
89
B♭7
F7
Am7(♭5)
D7
93
Gm7
C7
F7
D7
G7
C7
97
F7
B♭7
F7
3
3
3
3
3
3
101
B♭7
F7
Am7(♭5)
D7
3
3
3
3
105
Gm7
C7
F7
D7
G7
C7
3


Bass solo
F7
B♭7
F7
Even
Swing
B♭7
F7
Am7(♭5)
D7
Even
Swing
Gm7
C7
F7
D7
G7
C7
F7
B♭7
F7
B♭7
F7
Am7(♭5)
D7
Gm7
C7
F7
D7
G7
C7

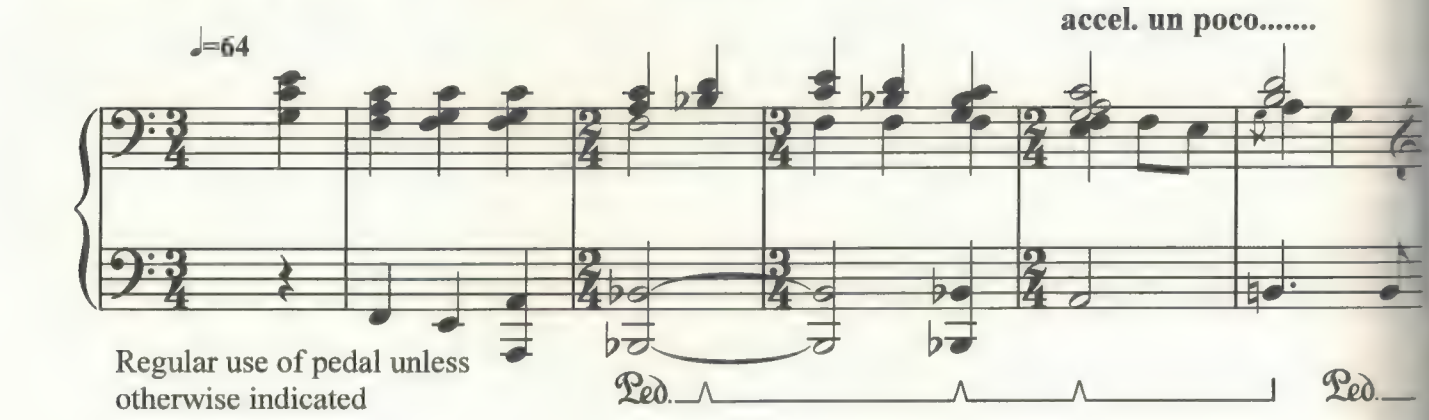

(4 bar piano solo)
(Drum solo)
133
F7
B♭7
F7
B♭7
7
145
11
F7
B♭7
F7
3
161
B♭7
Am7(♭5)
D7
Gm7
F7
3
3
3
165
Gm7
C7
F7
D7
G7
C7
169
F7
B♭7
F7
3
173
B♭7
F7
Am7(♭5)
D7
3
3
3
3
177
Gm7
C7
F7/C
/C
/C
/C

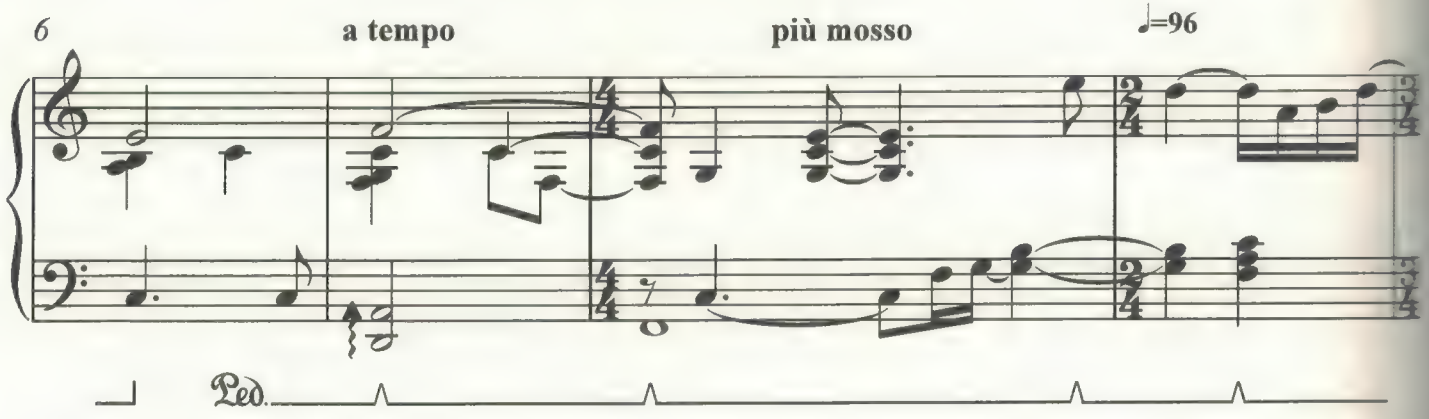

1st time
2nd time
gliss.
1.
3
2.
3
rall.

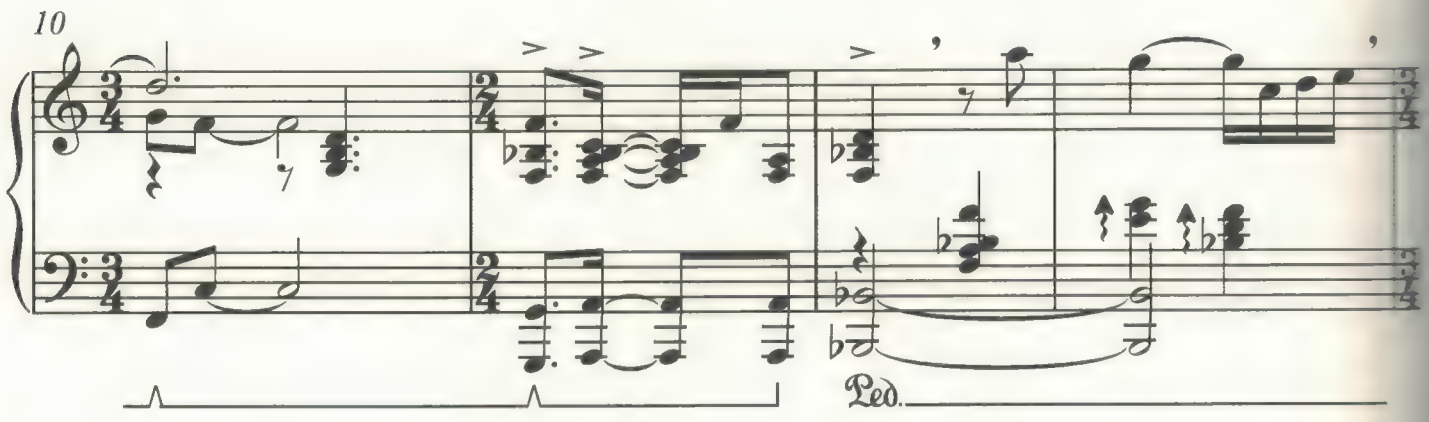
For Kevin

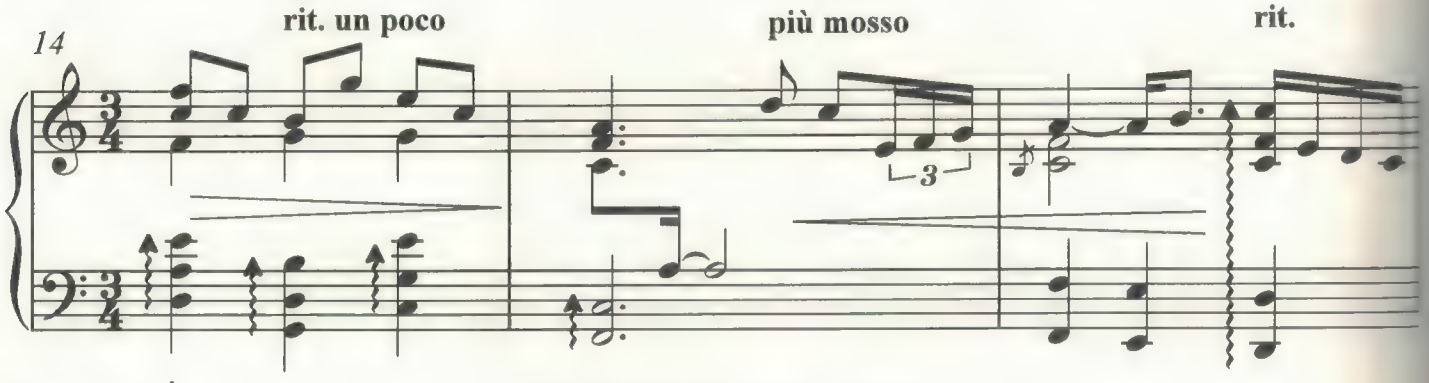
Piano + Strings patch

Keith Emerson









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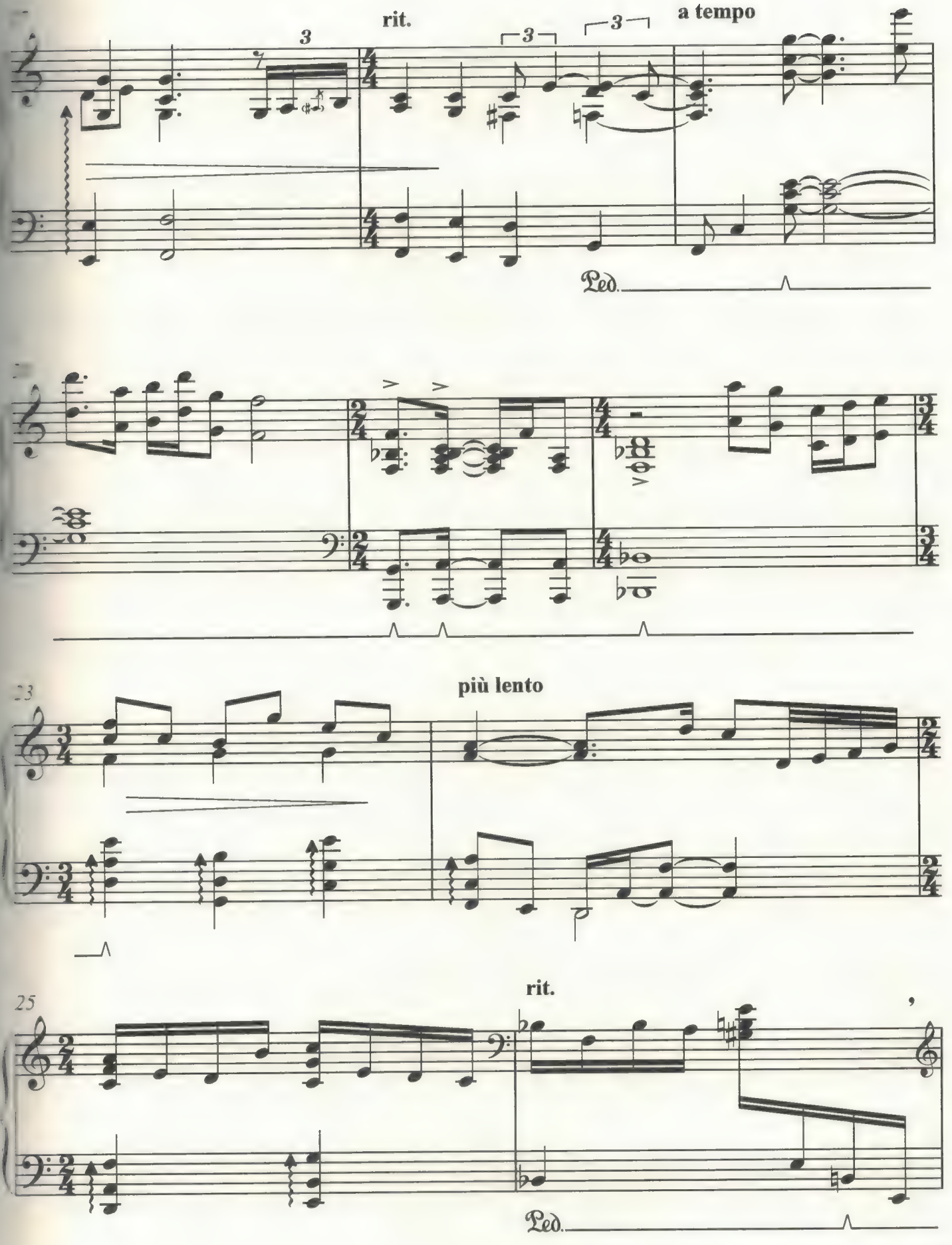
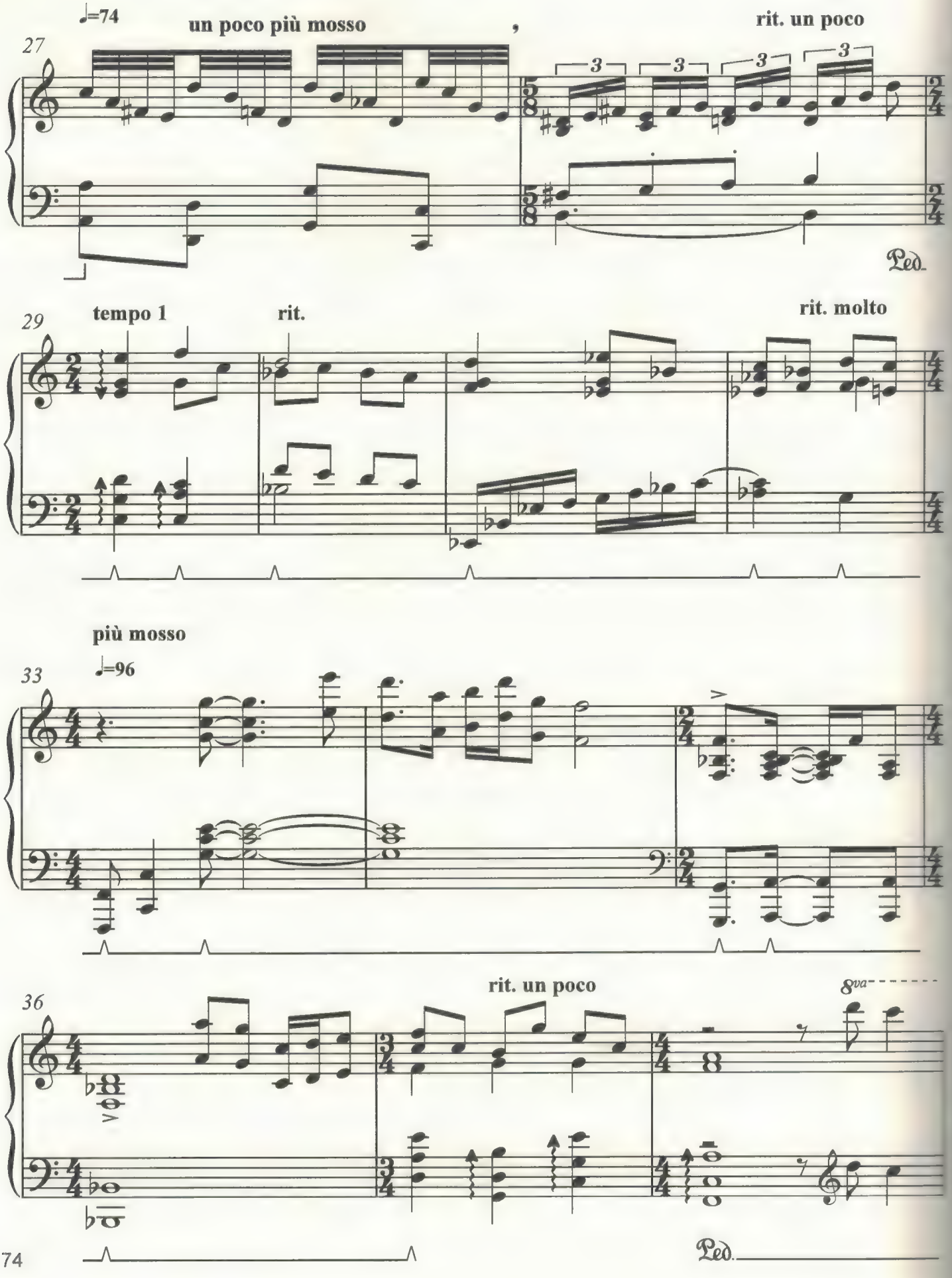
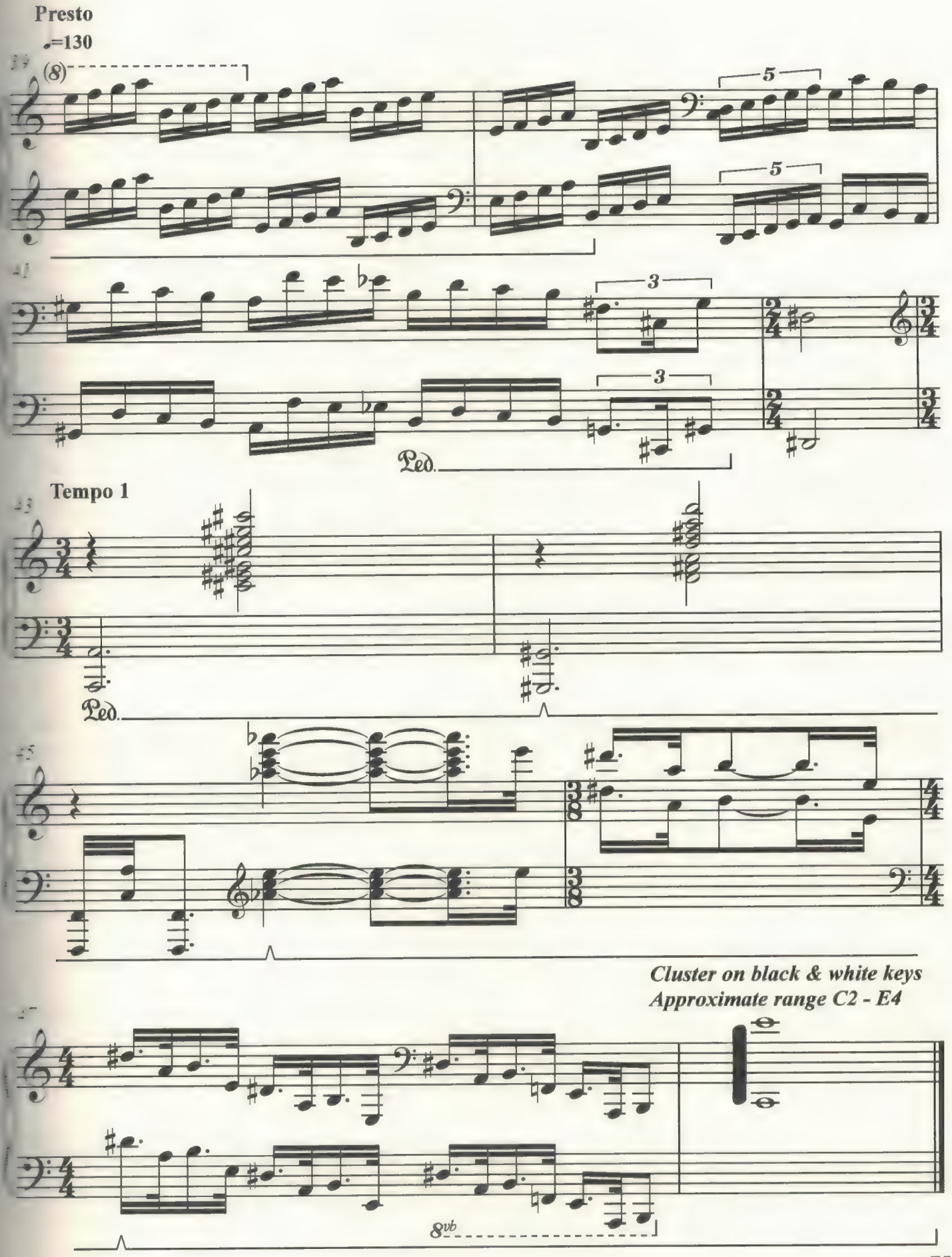
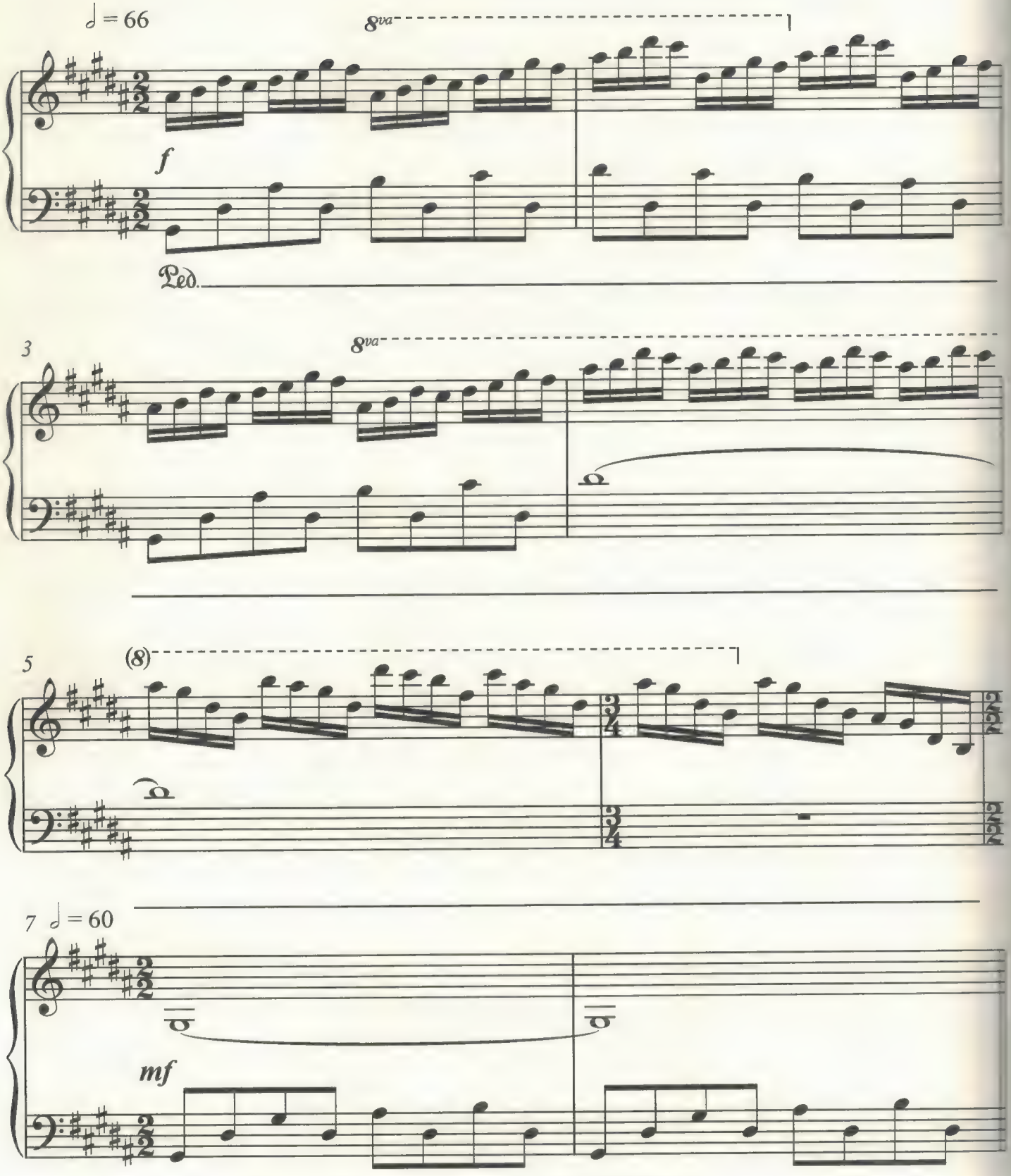

rit.
a tempo
Ped.
più lento
rit.
Ped.


♩=74
un poco più mosso
rit. un poco
27
3
3
3
3
Ped.
29
tempo 1
rit.
rit. molto
più mosso
♩=96
33
36
rit. un poco
8va
Ped.


Presto
♩=130
(8)
5
5
3
3
Ped.
Tempo 1
Ped.
Cluster on black & white keys
Approximate range C2 - E4
8vb

The Dreamer

Keith Emerson



Regular use of the pedal unless otherwise indicated

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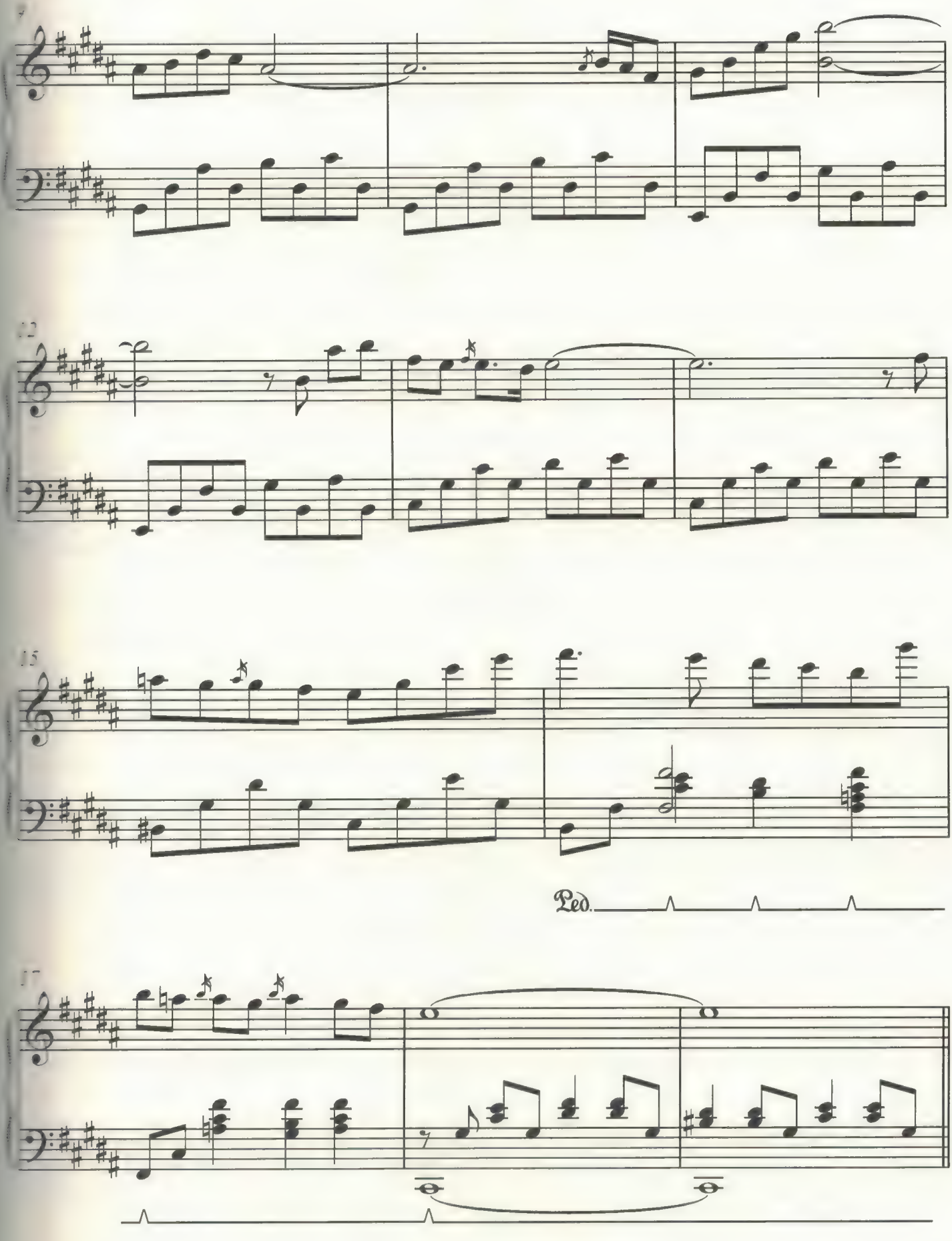
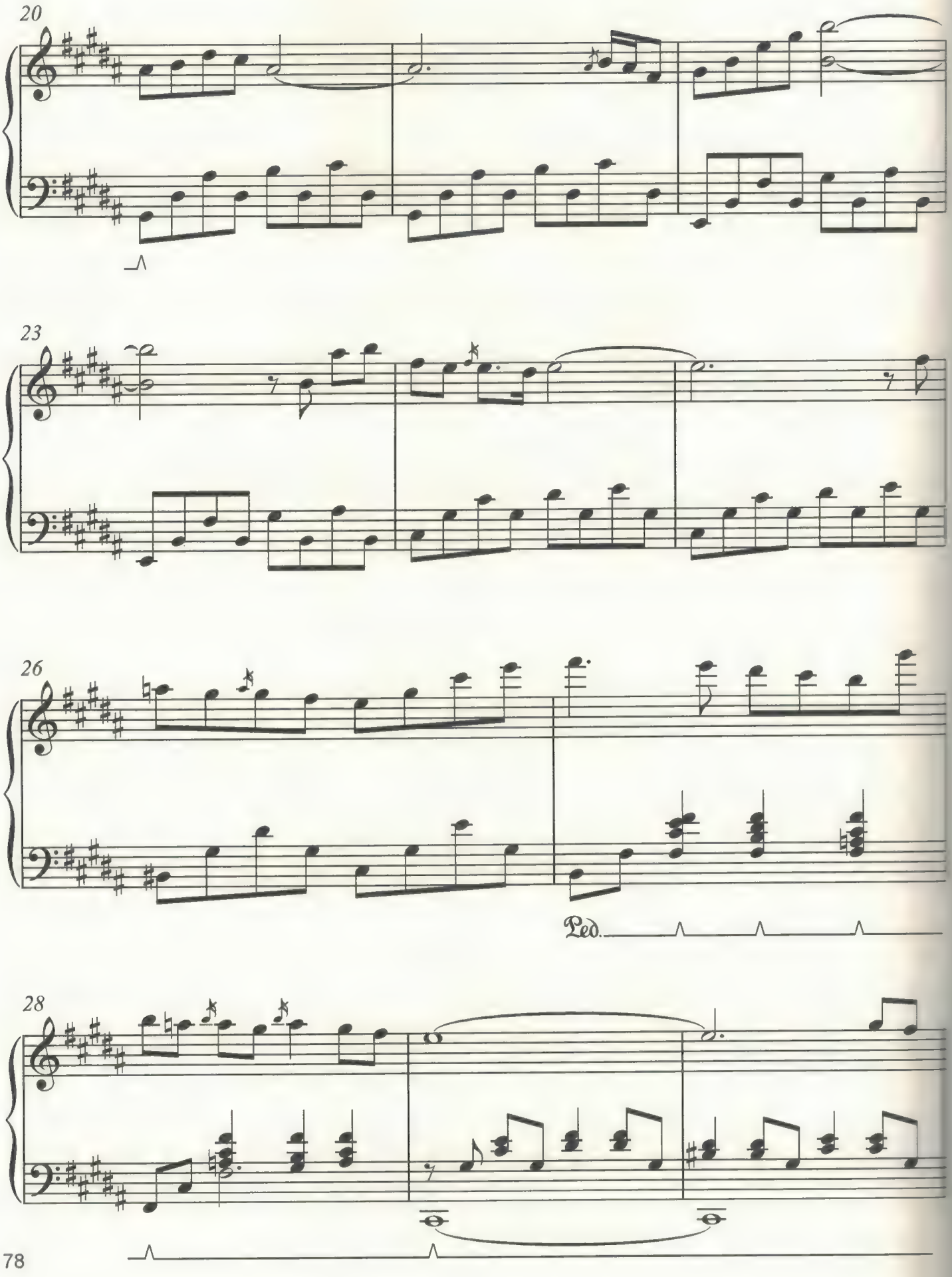
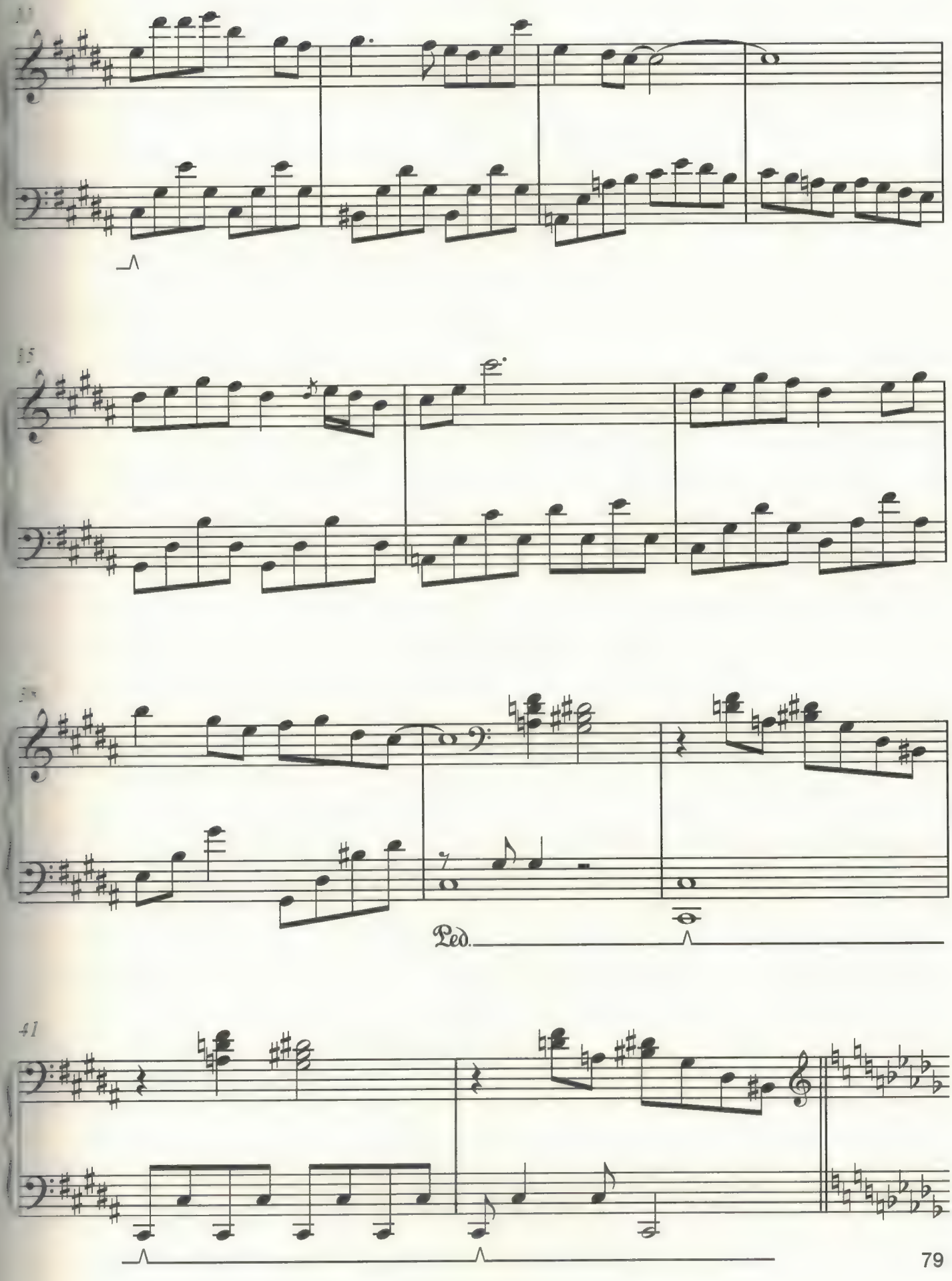
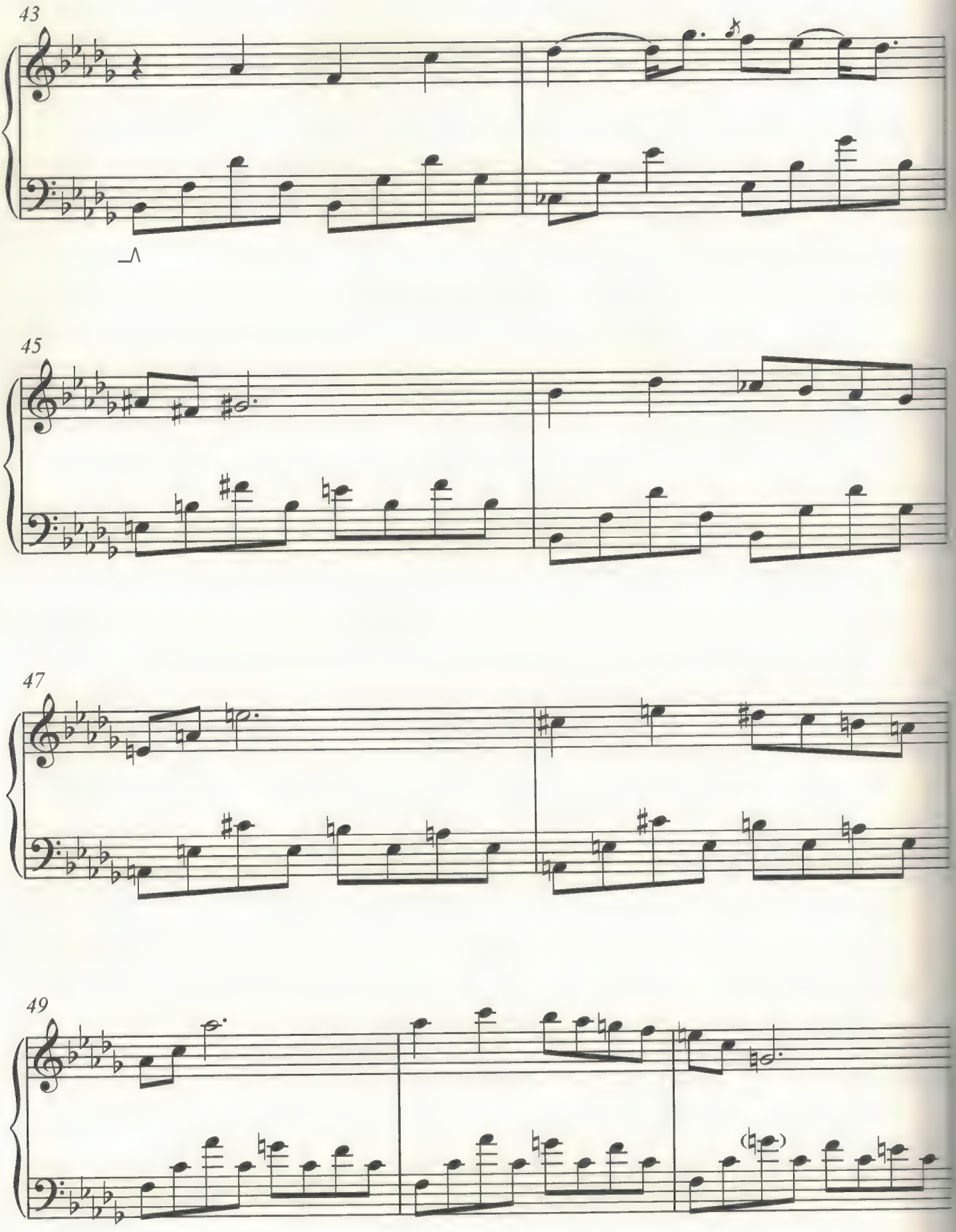
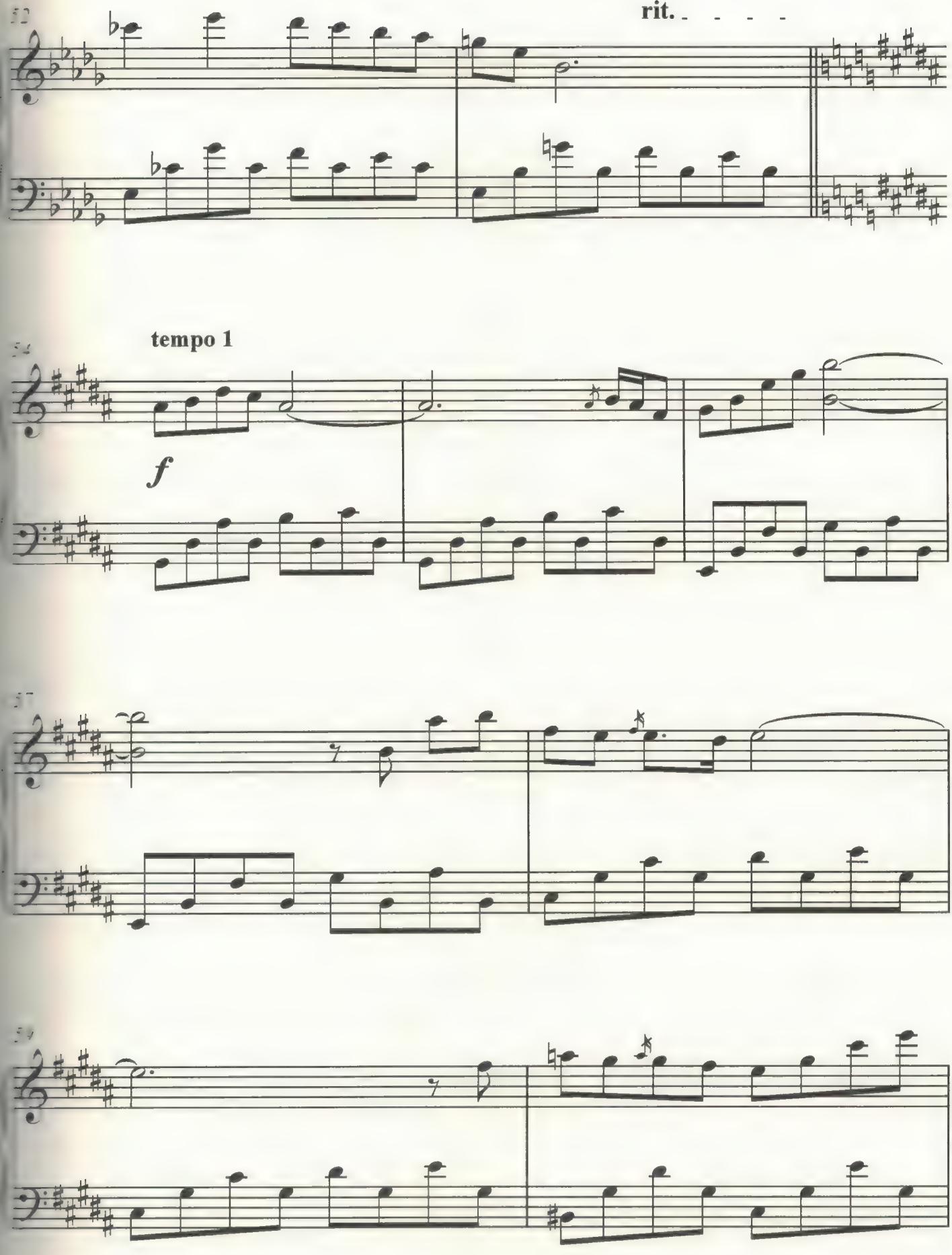
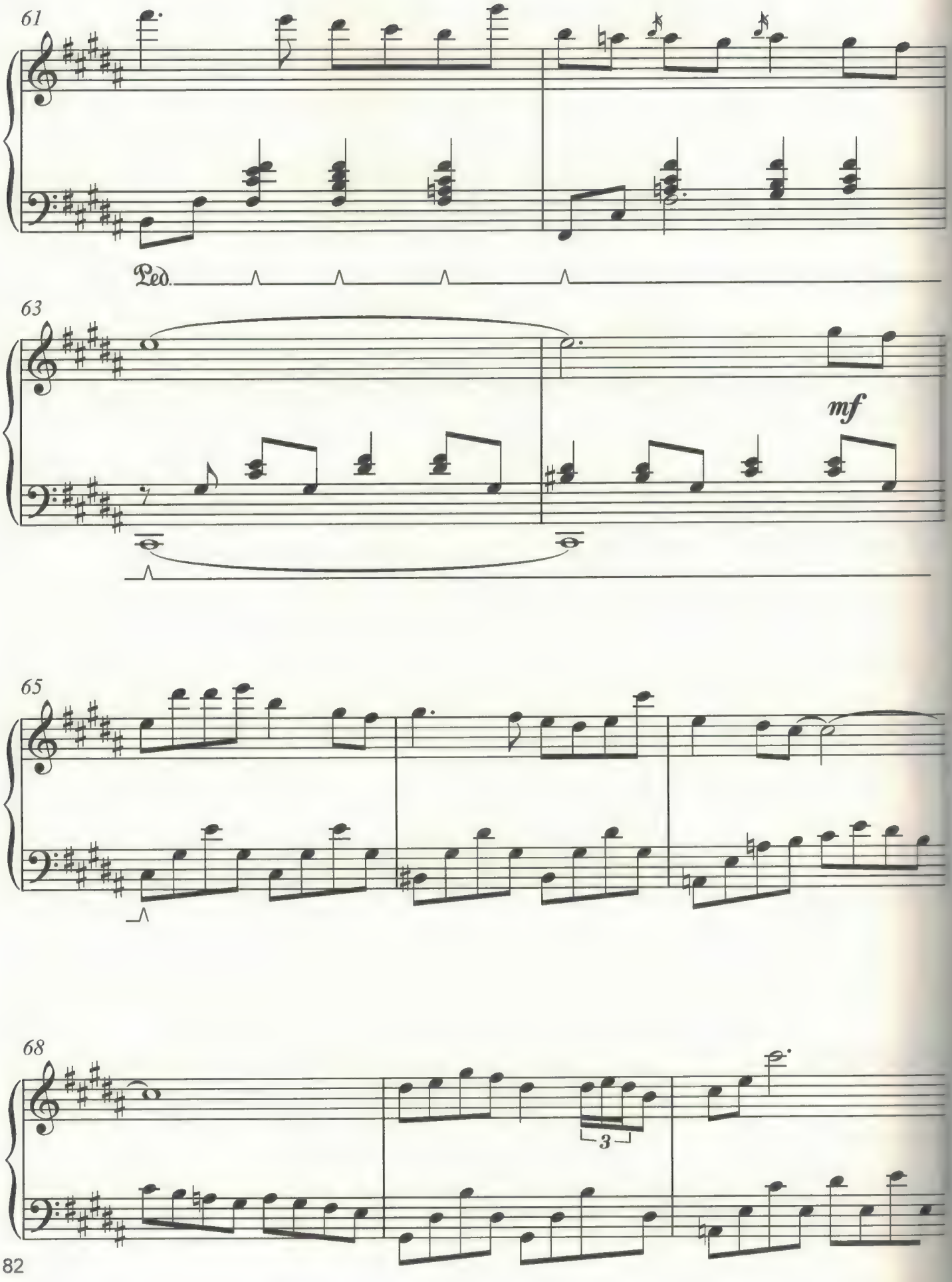

9
12
15
Ped.
17

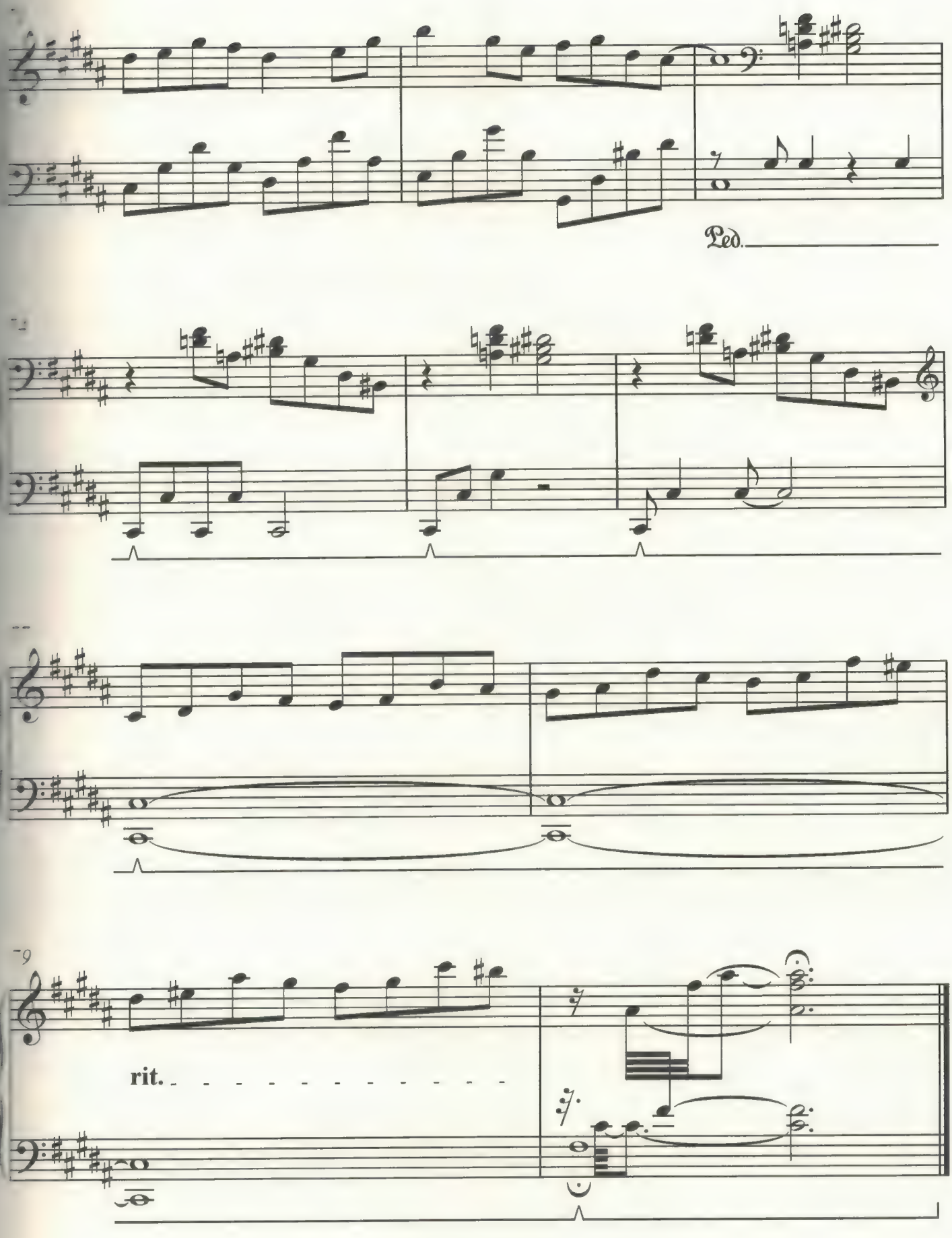

20
23
26
Ped.
28


10
15
Ped.
41


43
45
47
49


rit.
tempo 1
f

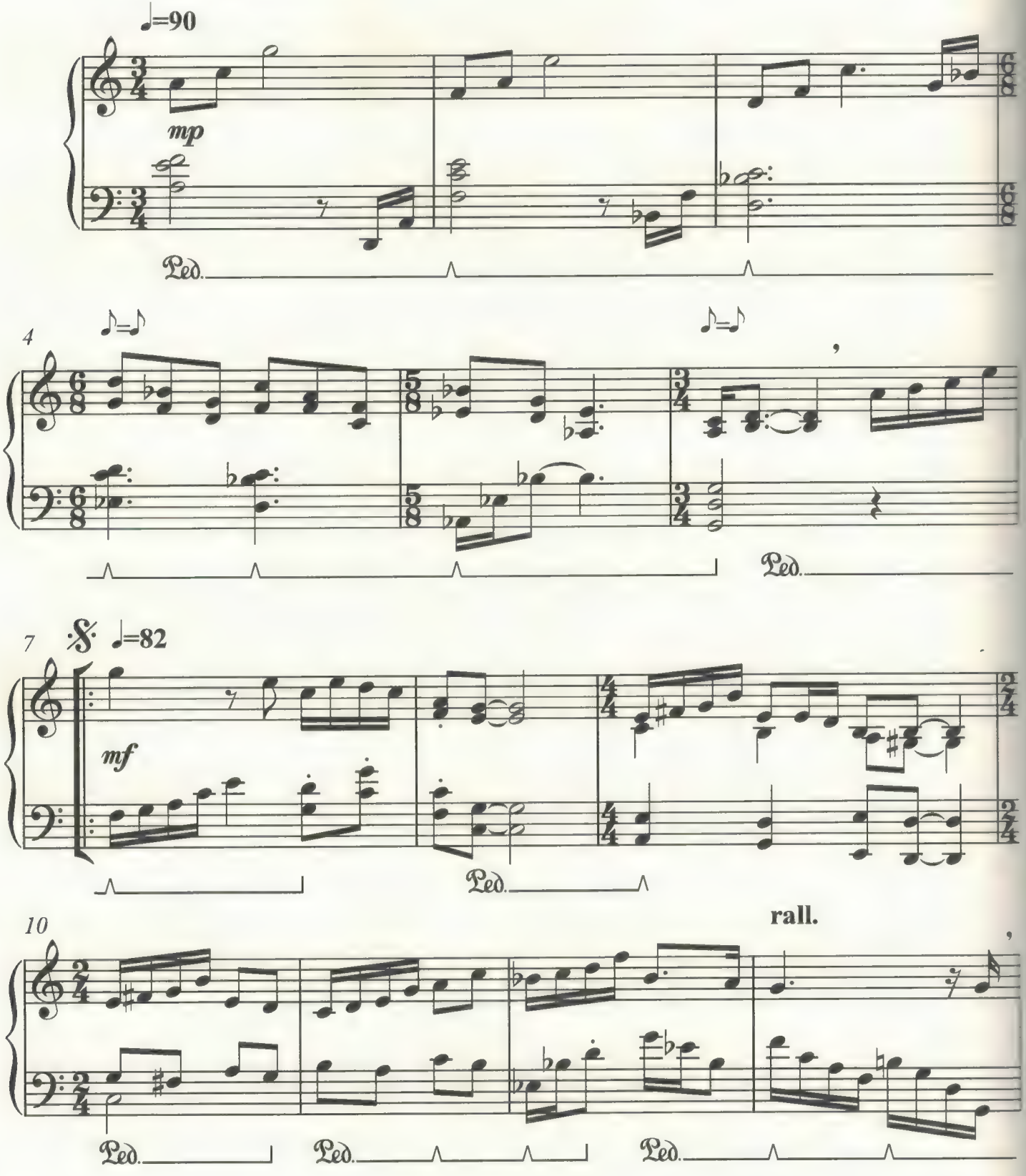

61
Ped.
63
mf
65
68
3


Ped.
rit.

Ballad for a Common Man

Keith Emerson

Slowly and Expressively



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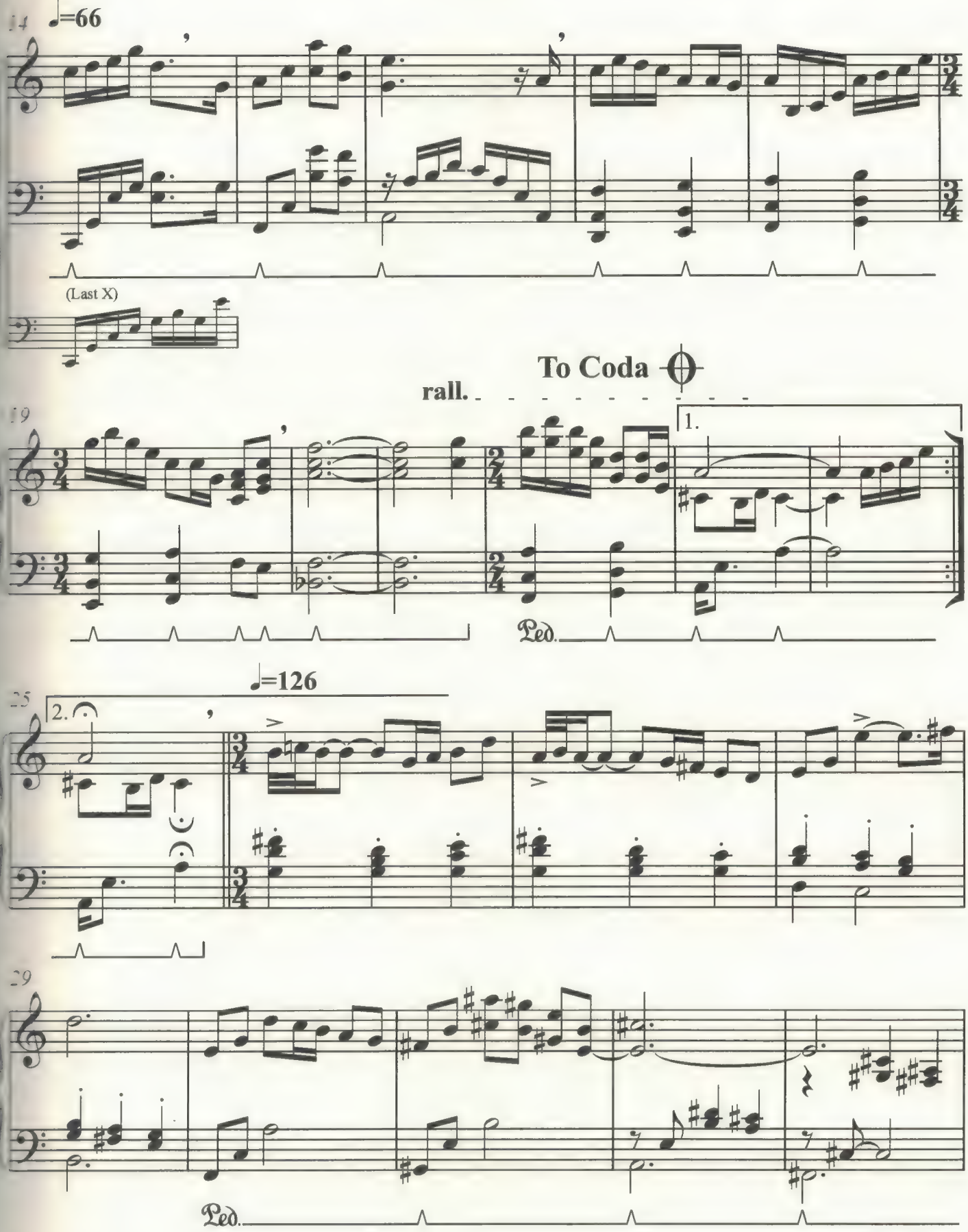
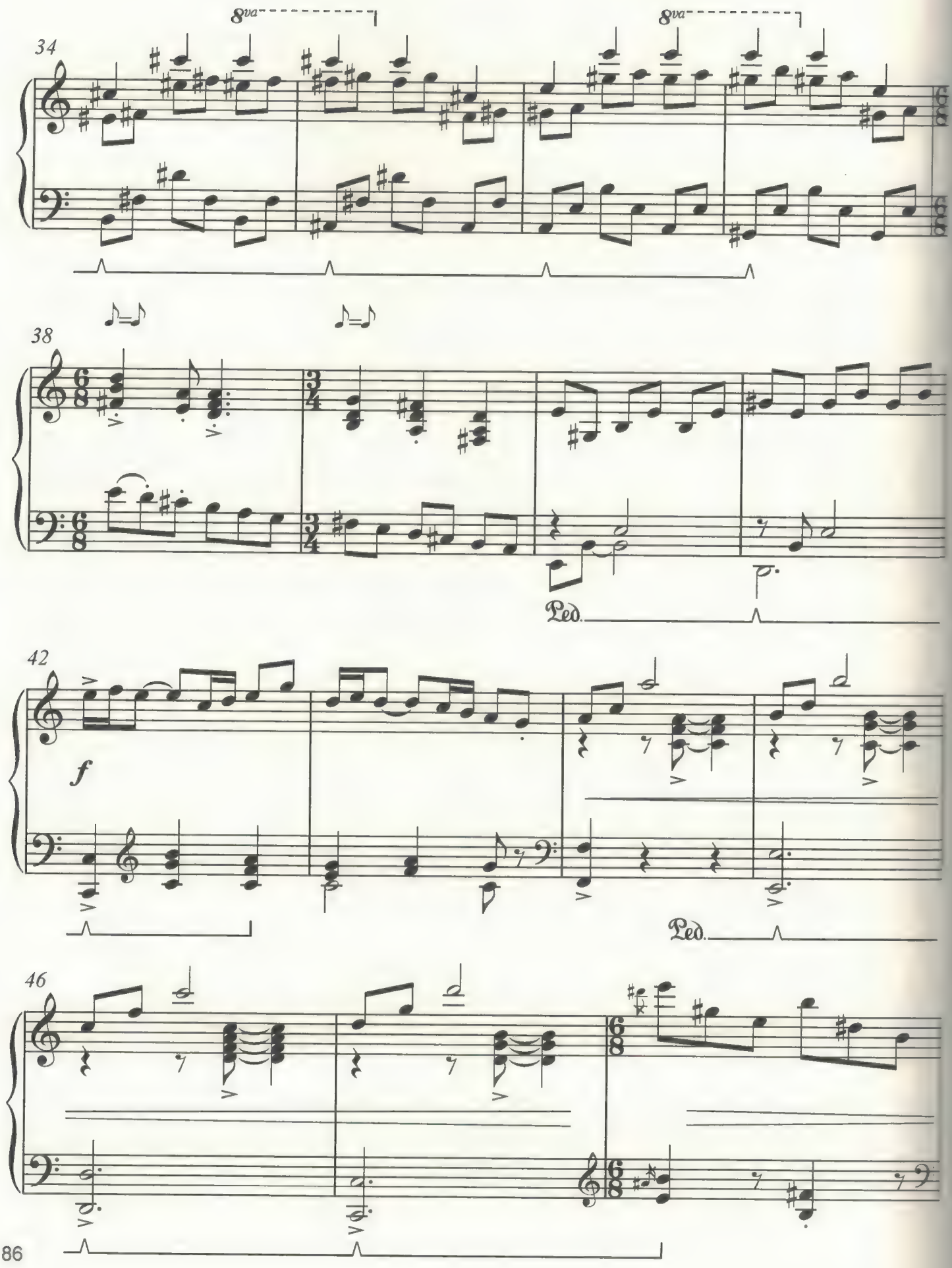
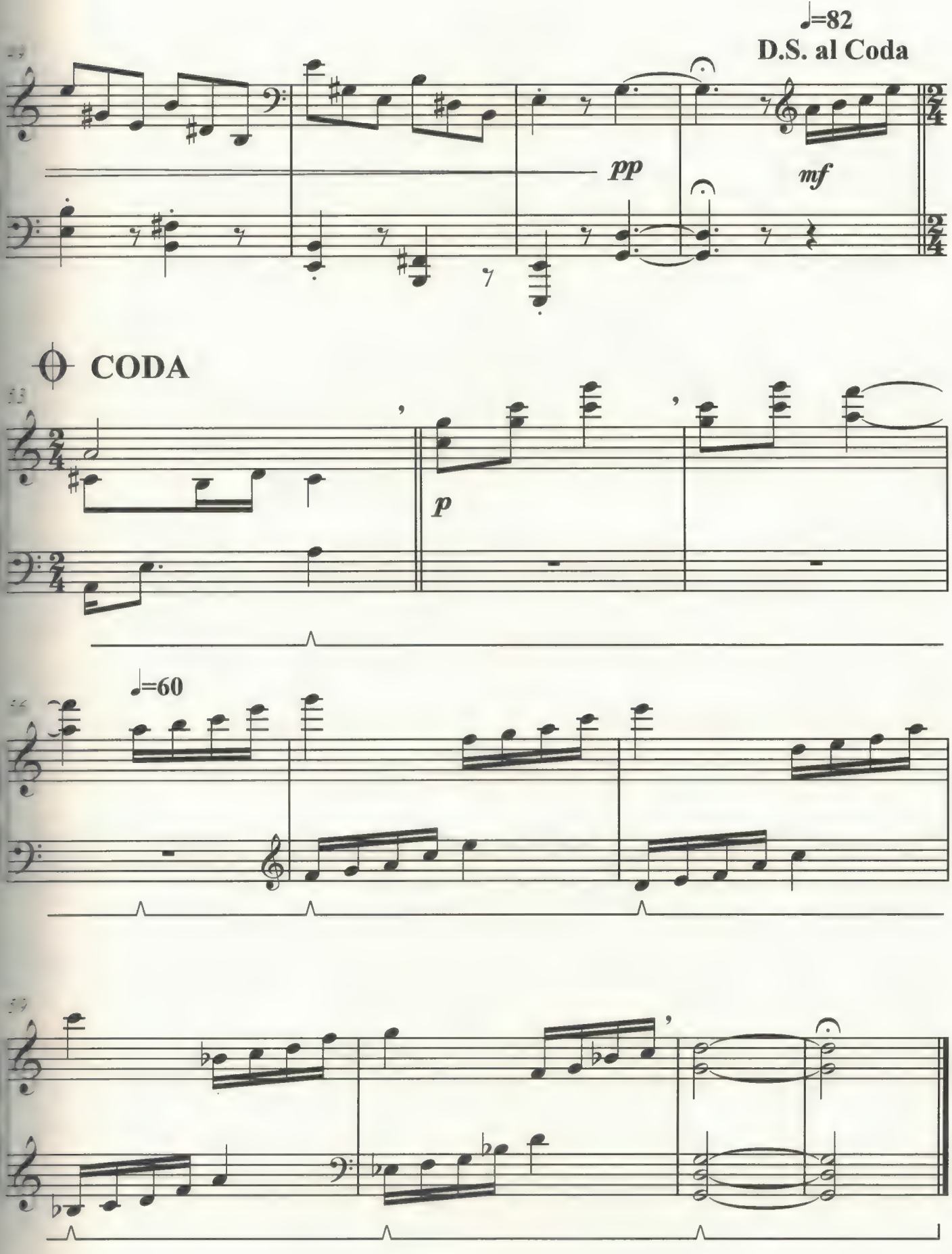
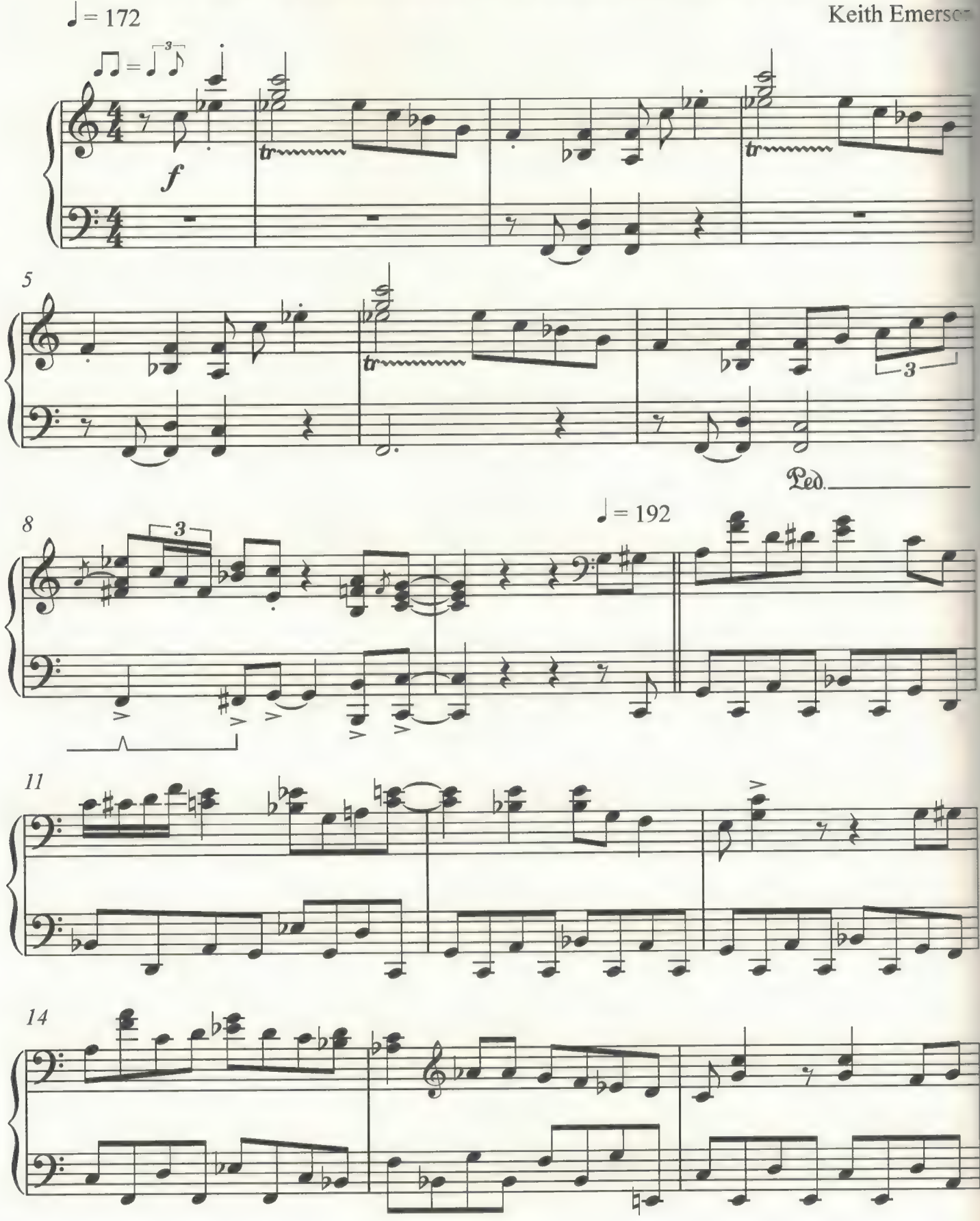

14
♩=66
(Last X)
To Coda
rall.
19
1.
Ped.
♩=126
25
2.
29
Ped.


8va
8va
34
38
Ped.
42
f
Ped.
46


♩=82
D.S. al Coda
pp
mf
CODA
p
♩=60

Barrelhouse Shake-Down



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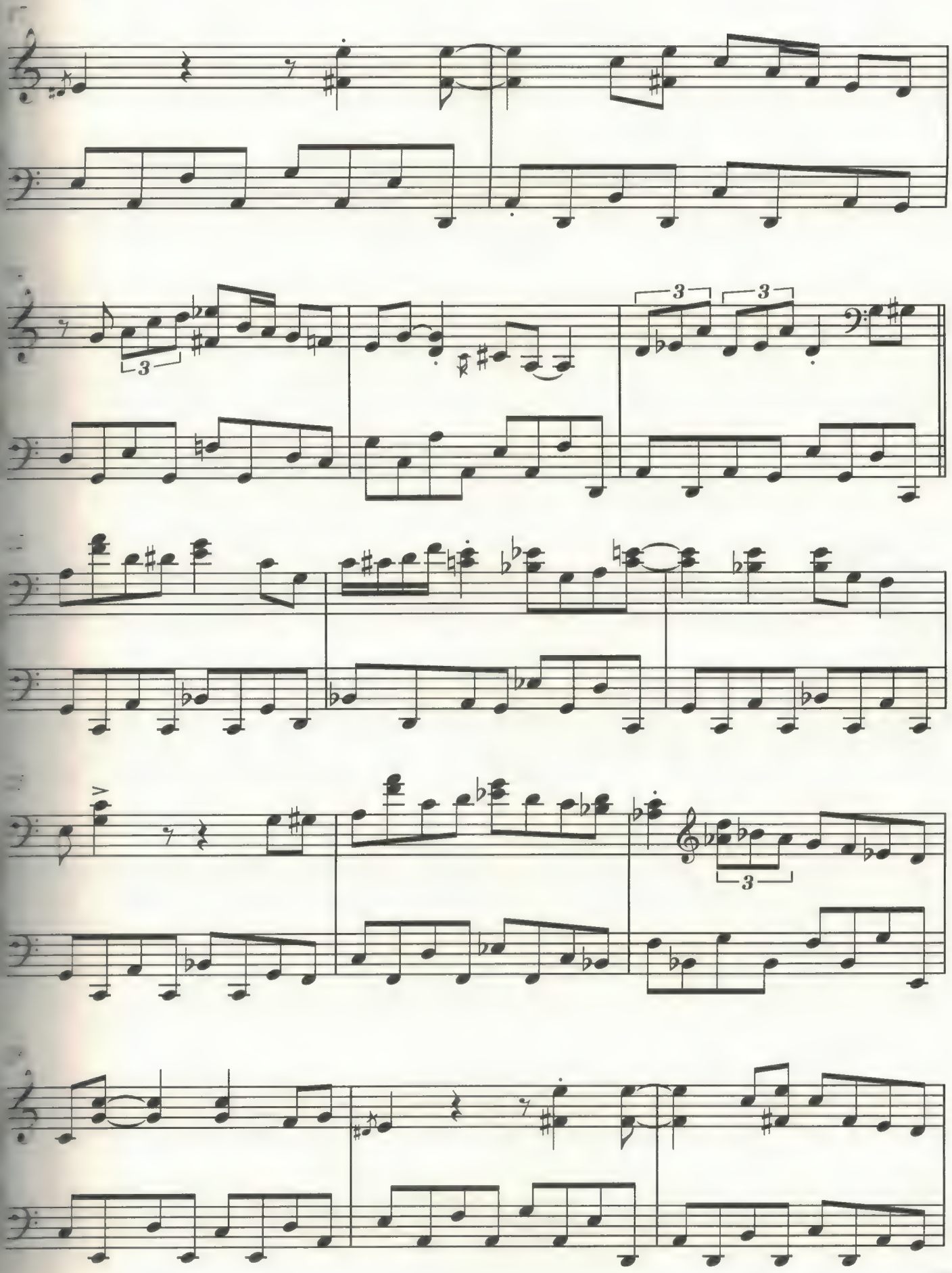
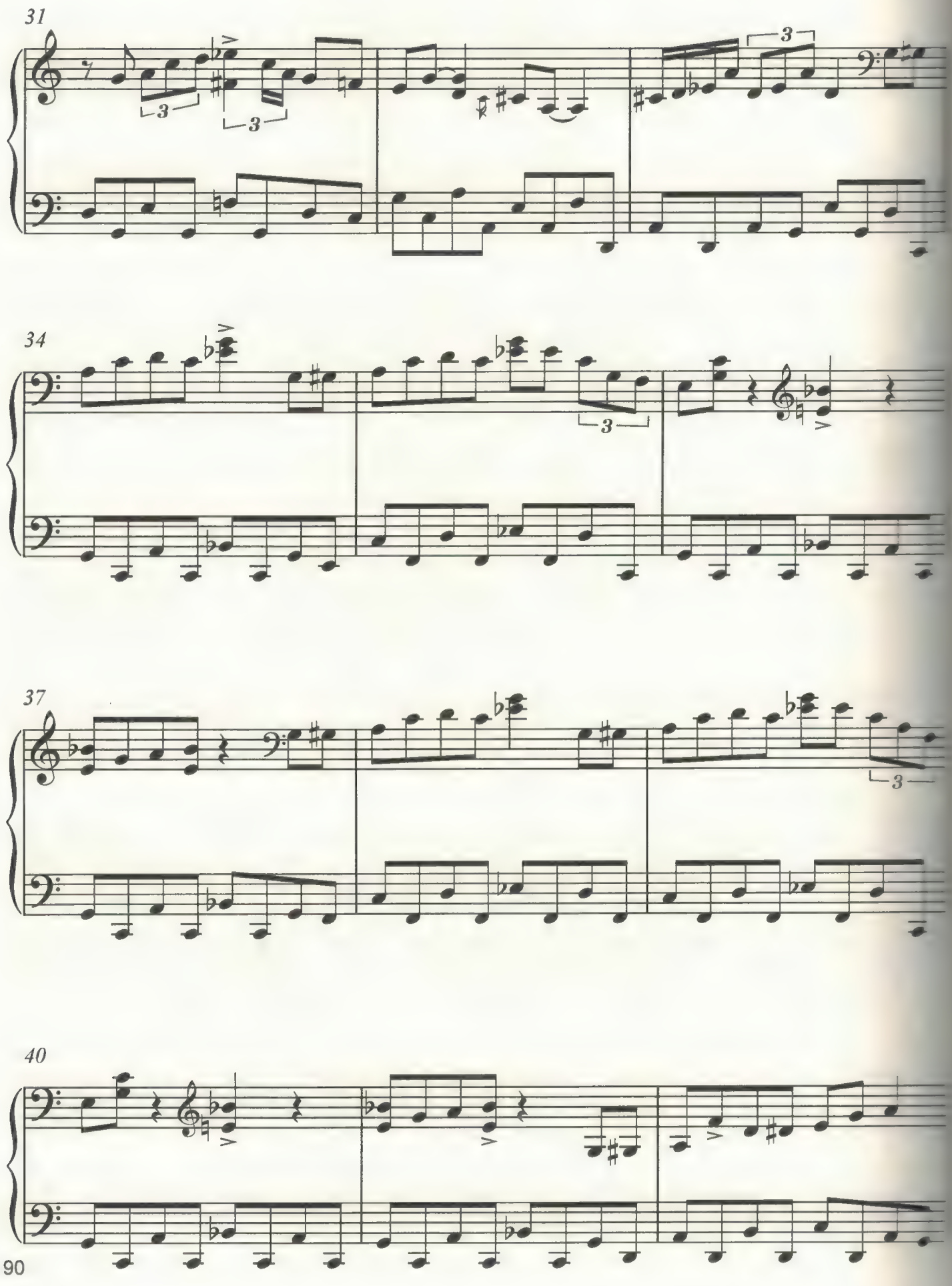
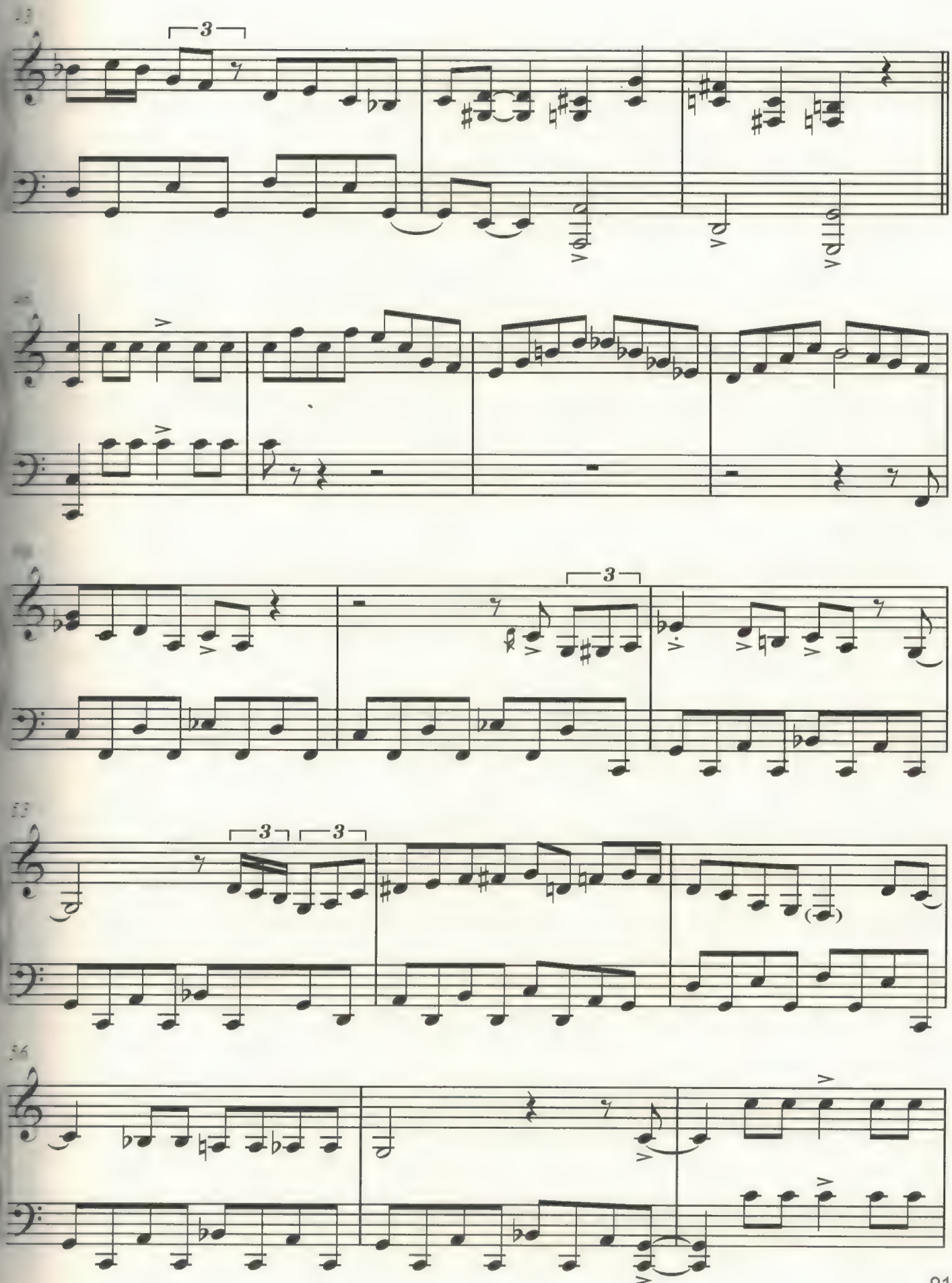
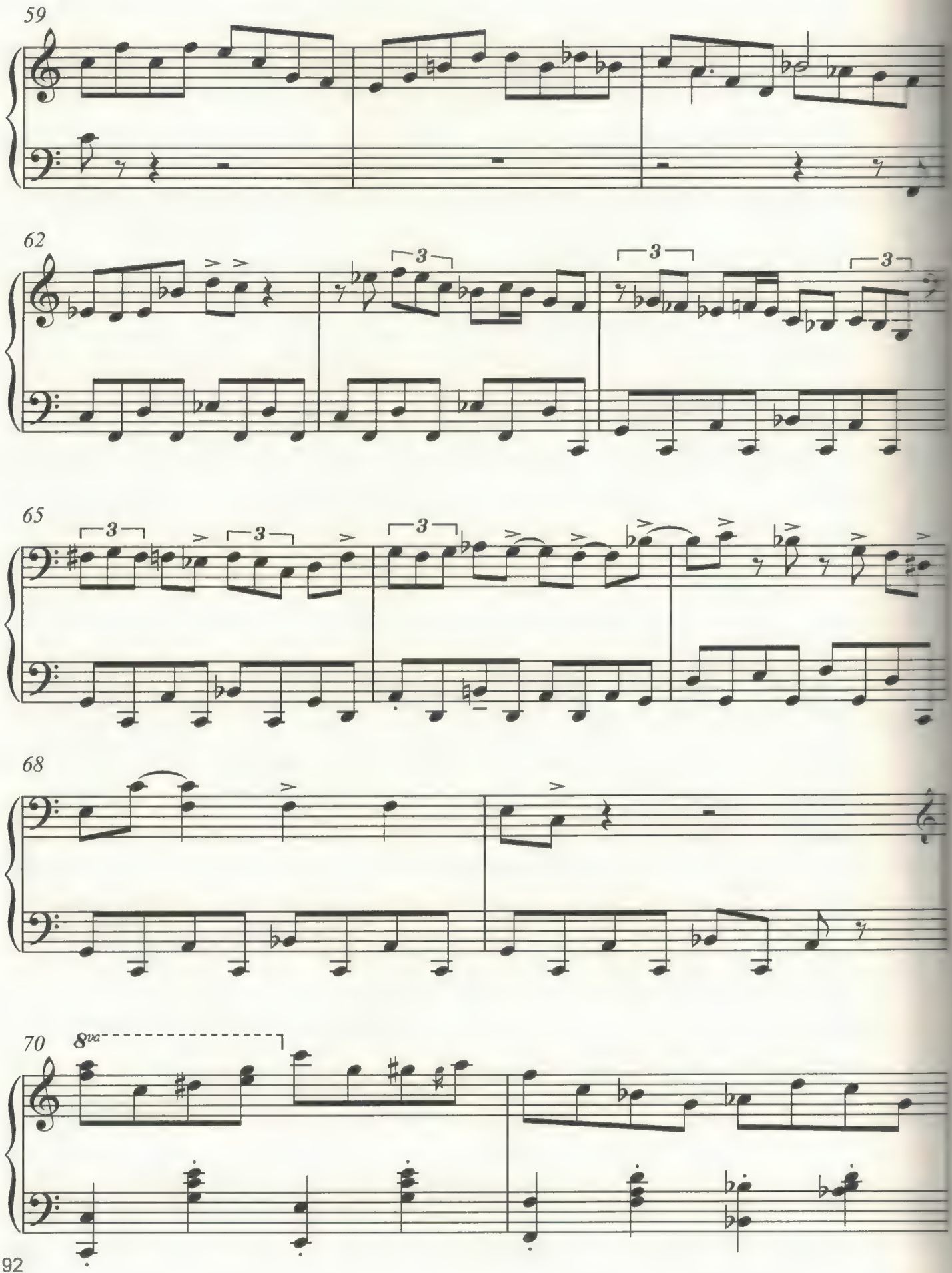
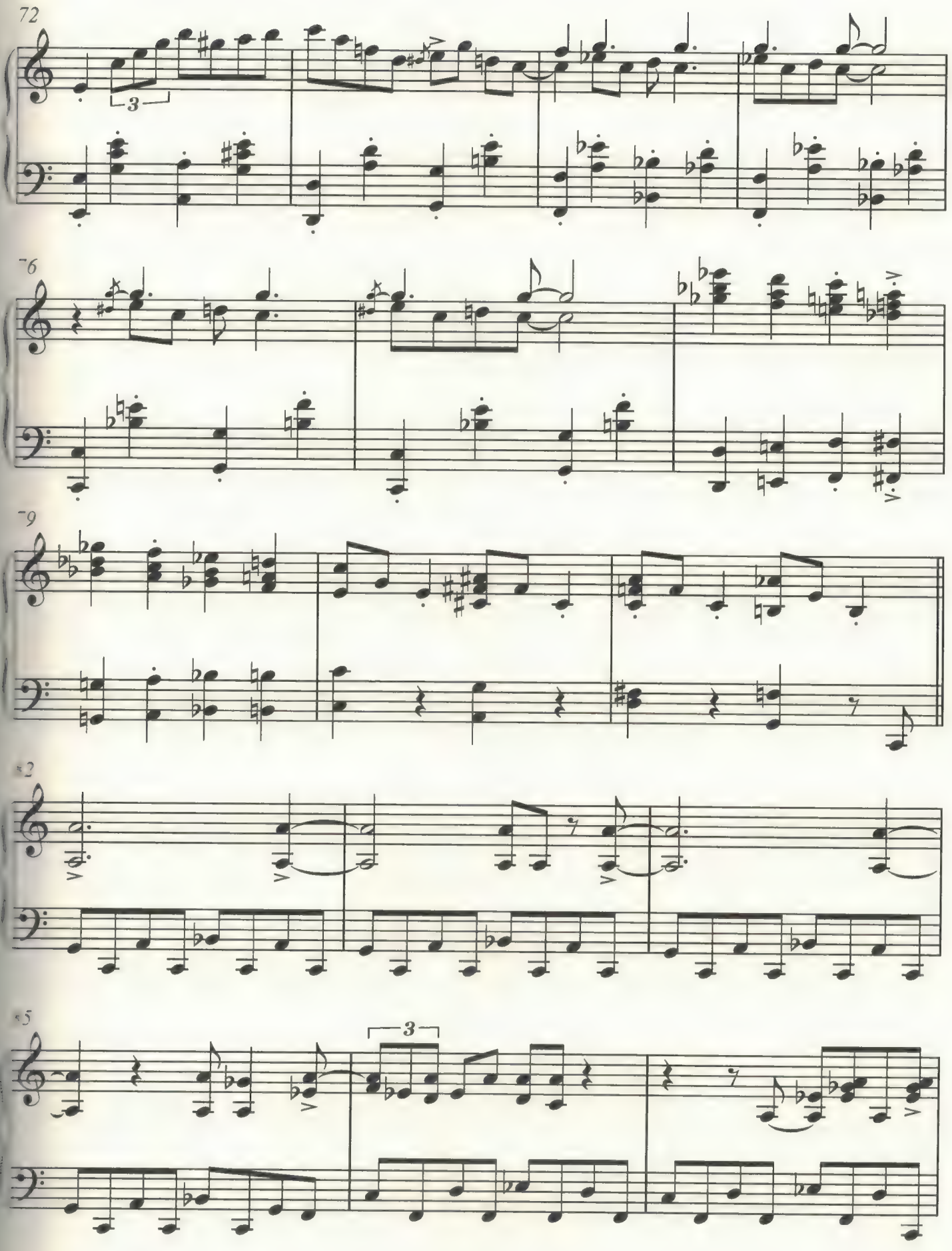
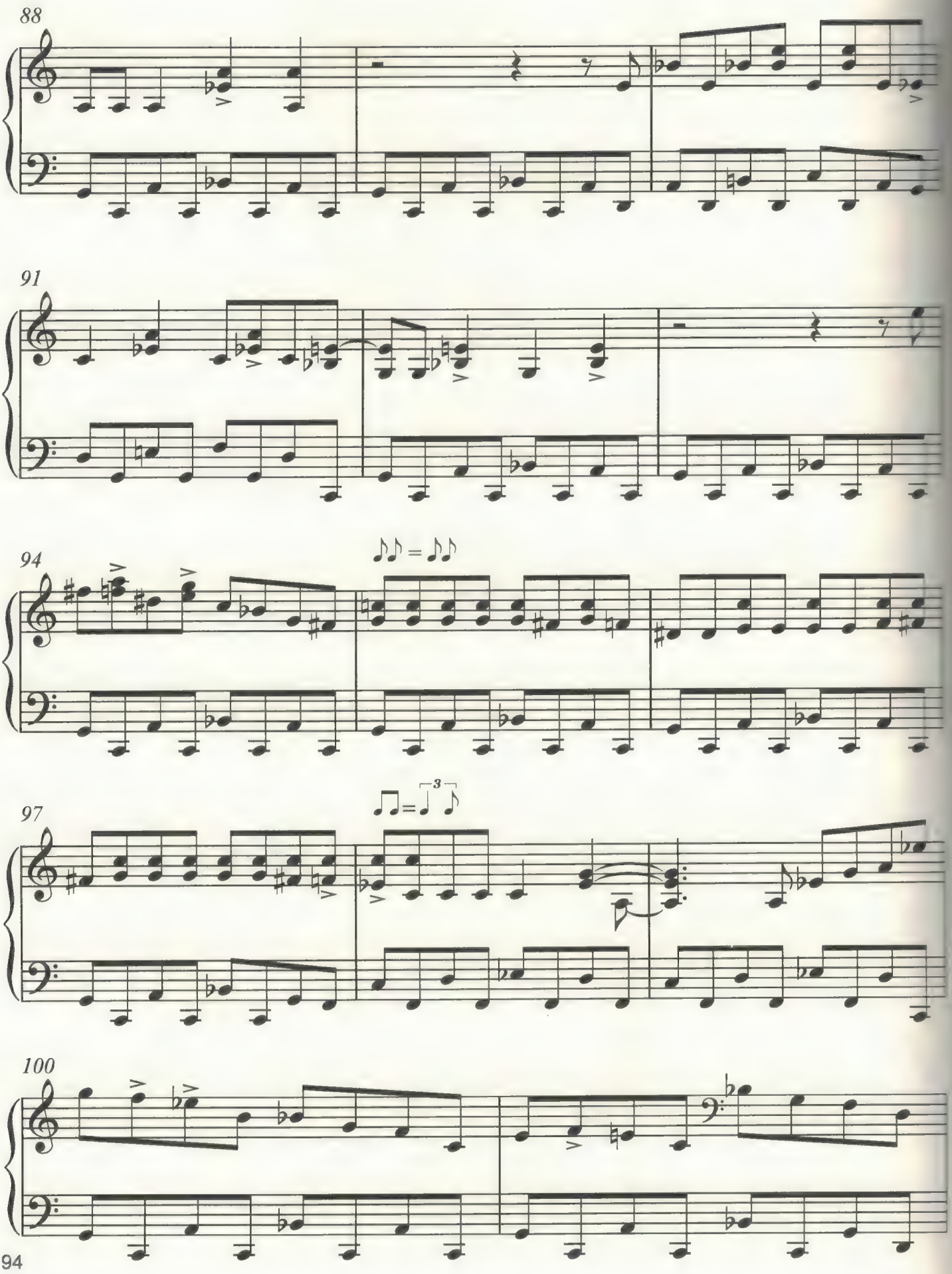


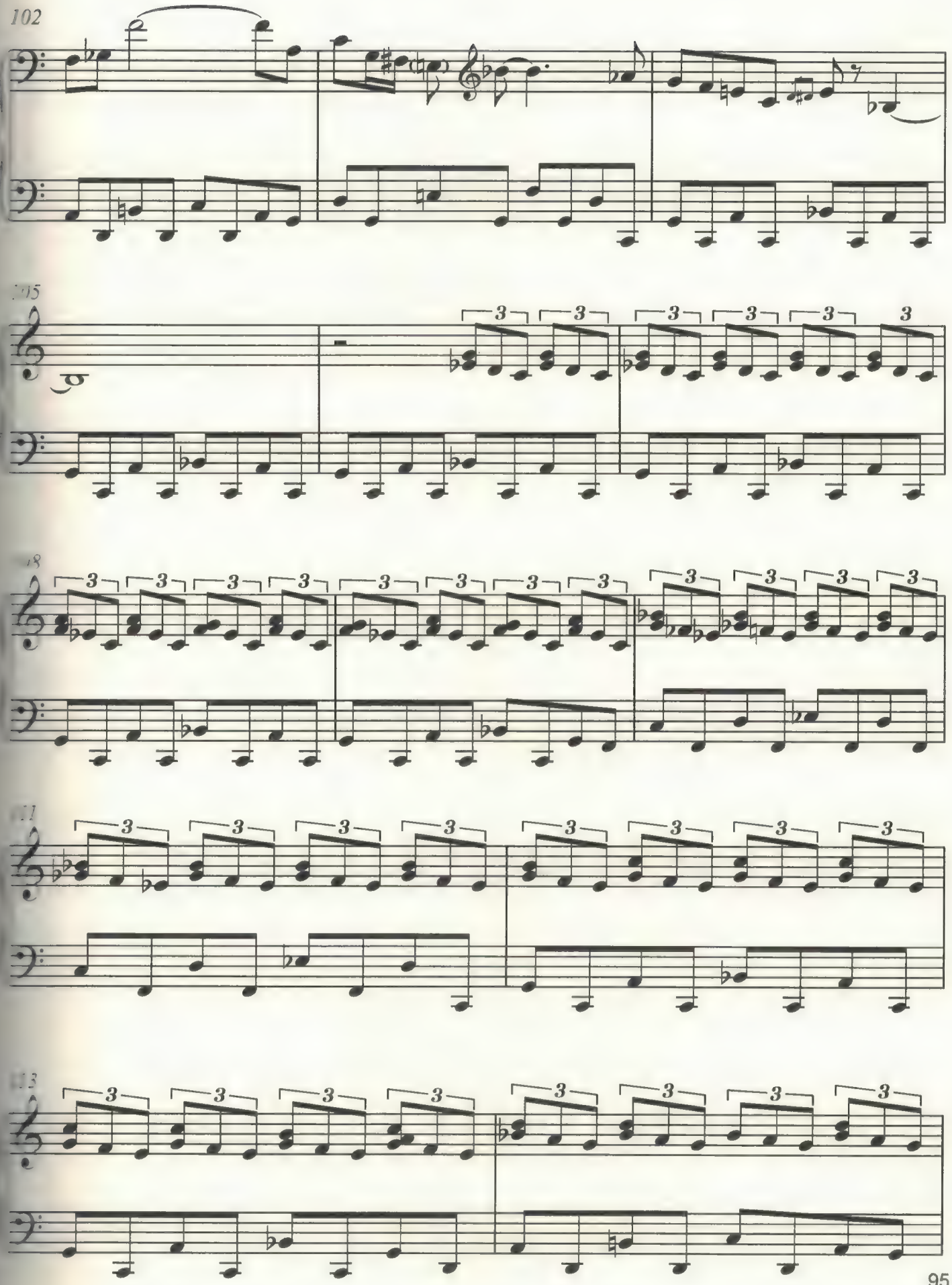

31
34
37
40

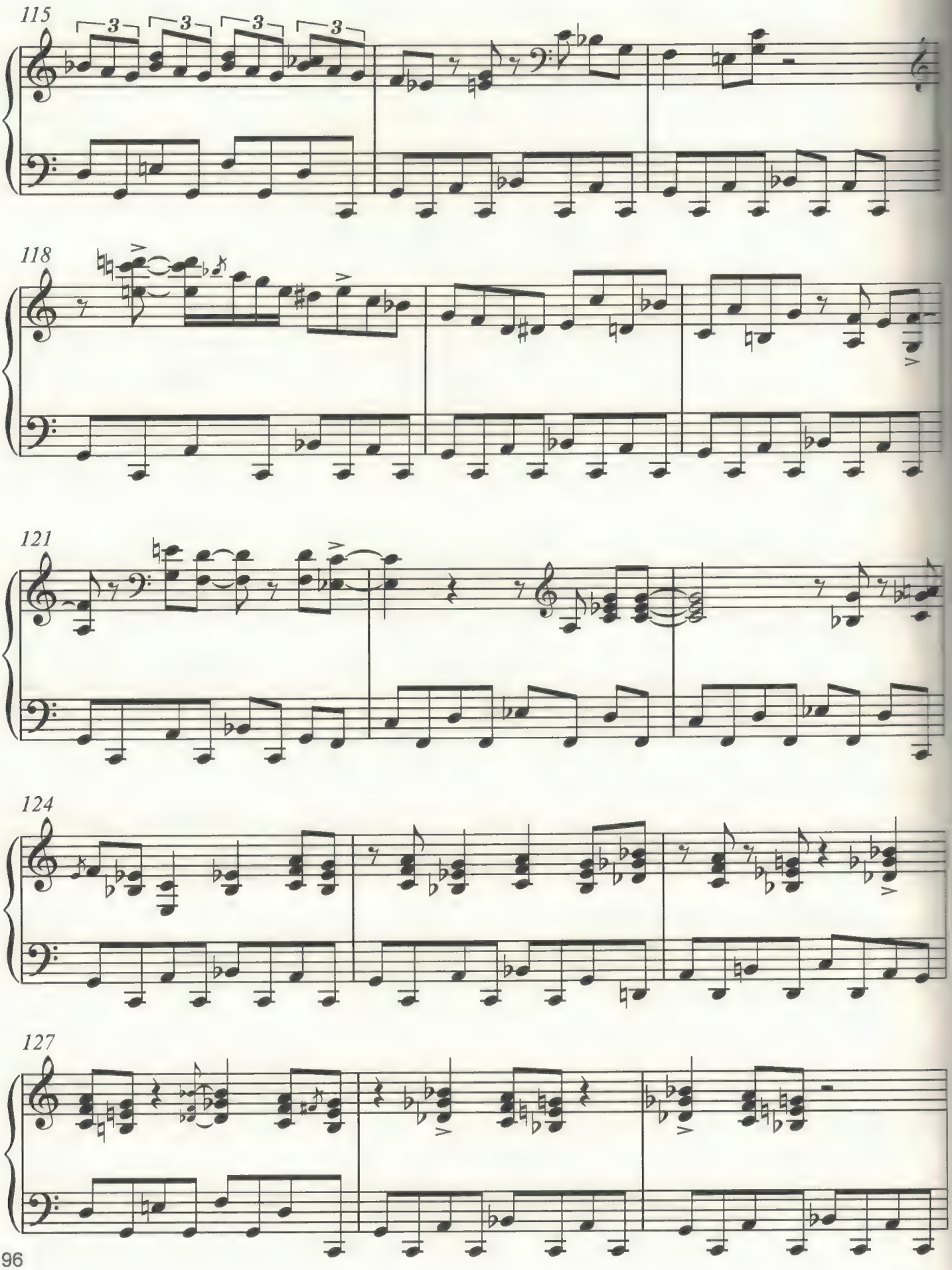


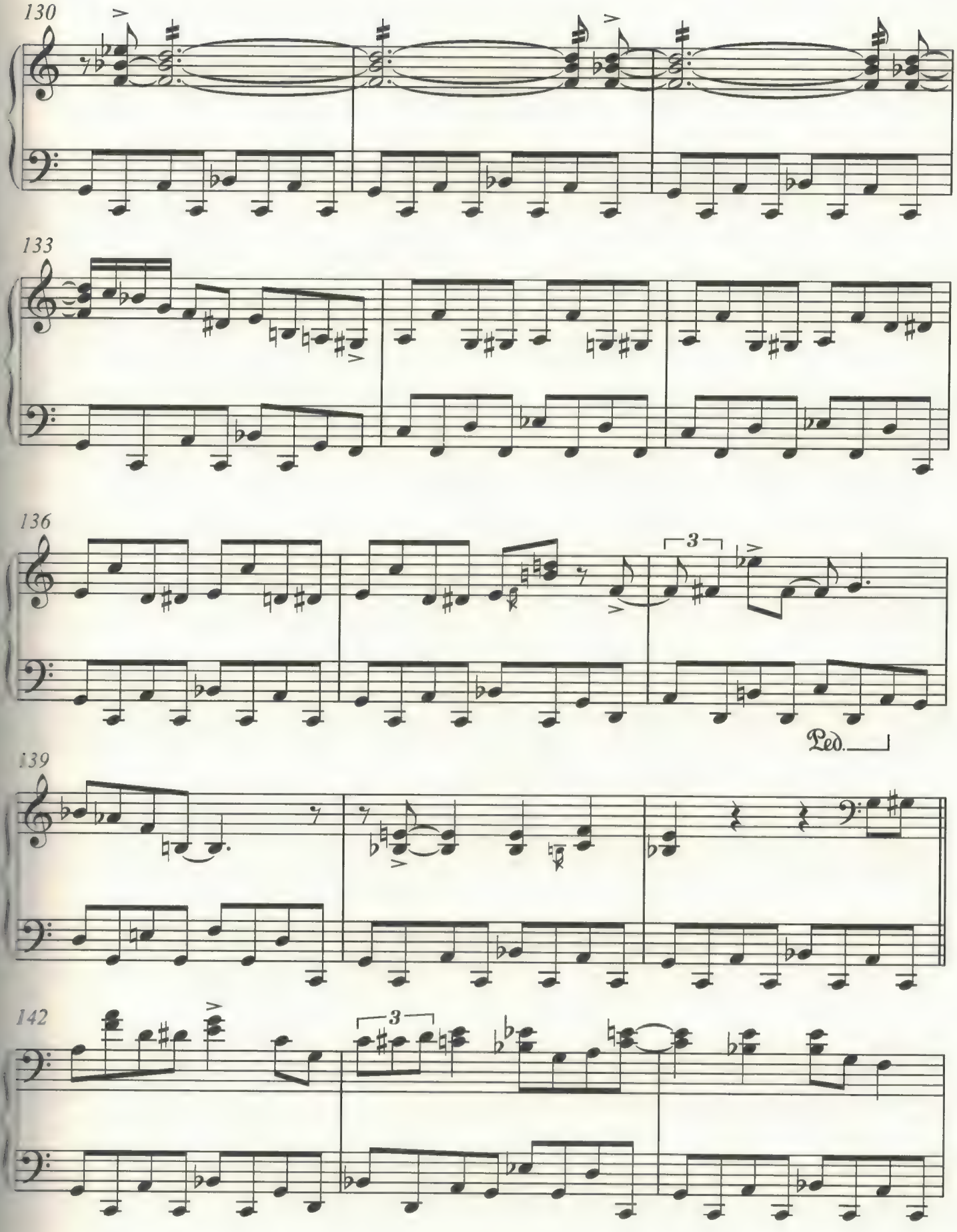

59
62
65
68
70
8va

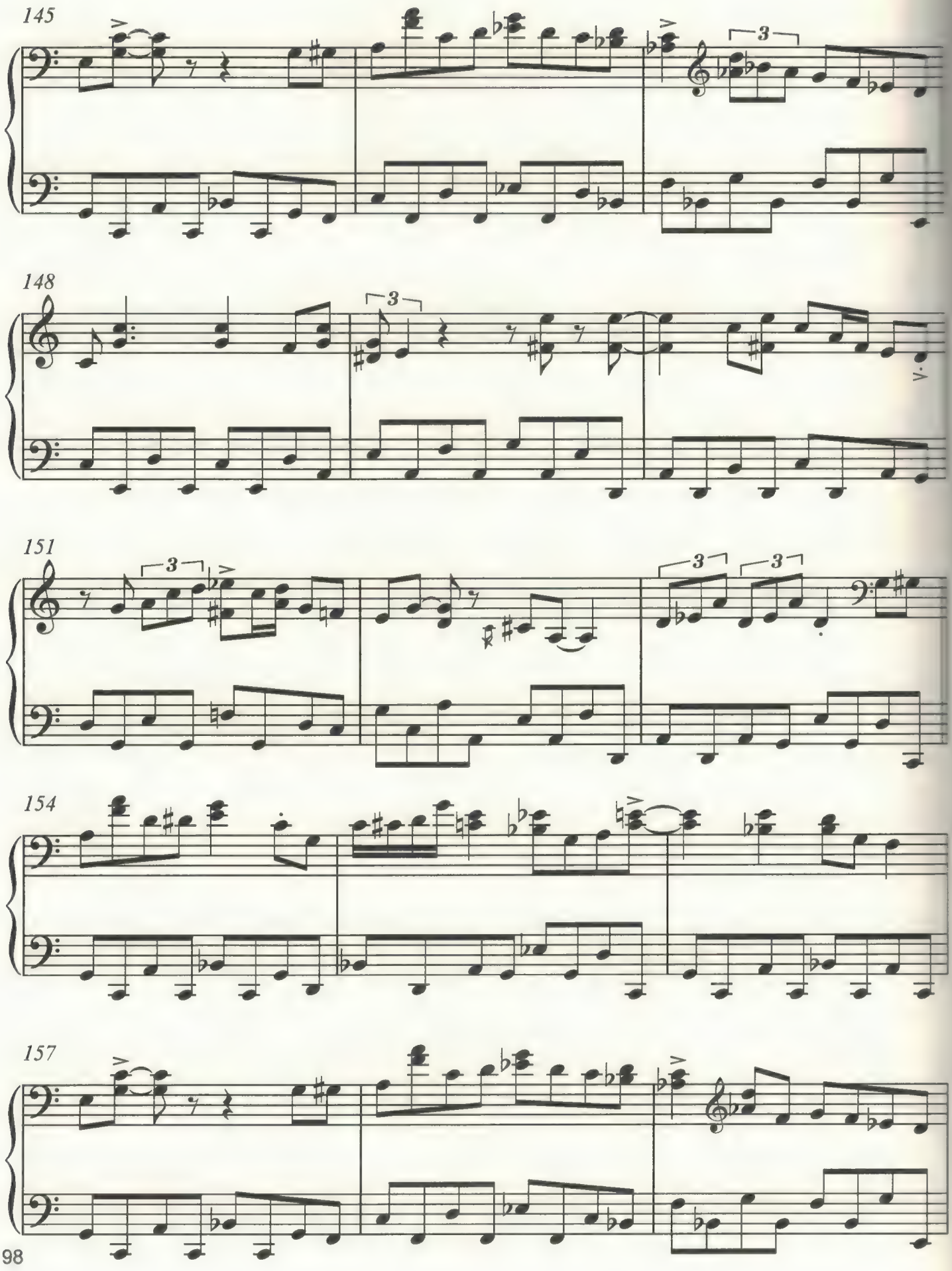

72
3
76
79
82
85
3

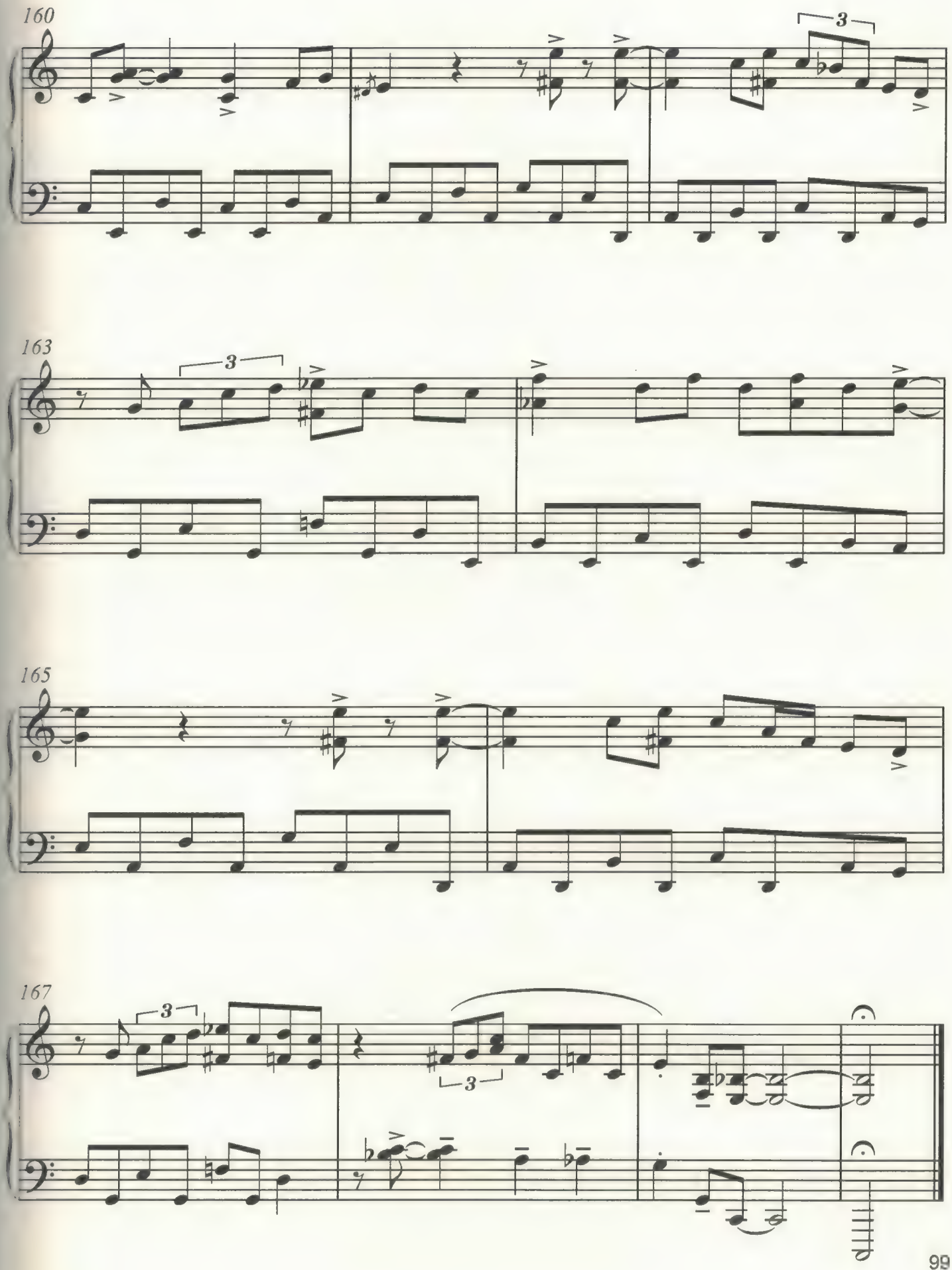

88
91
94
♪♪ = ♪♪
97
100


102
105
108
111
113

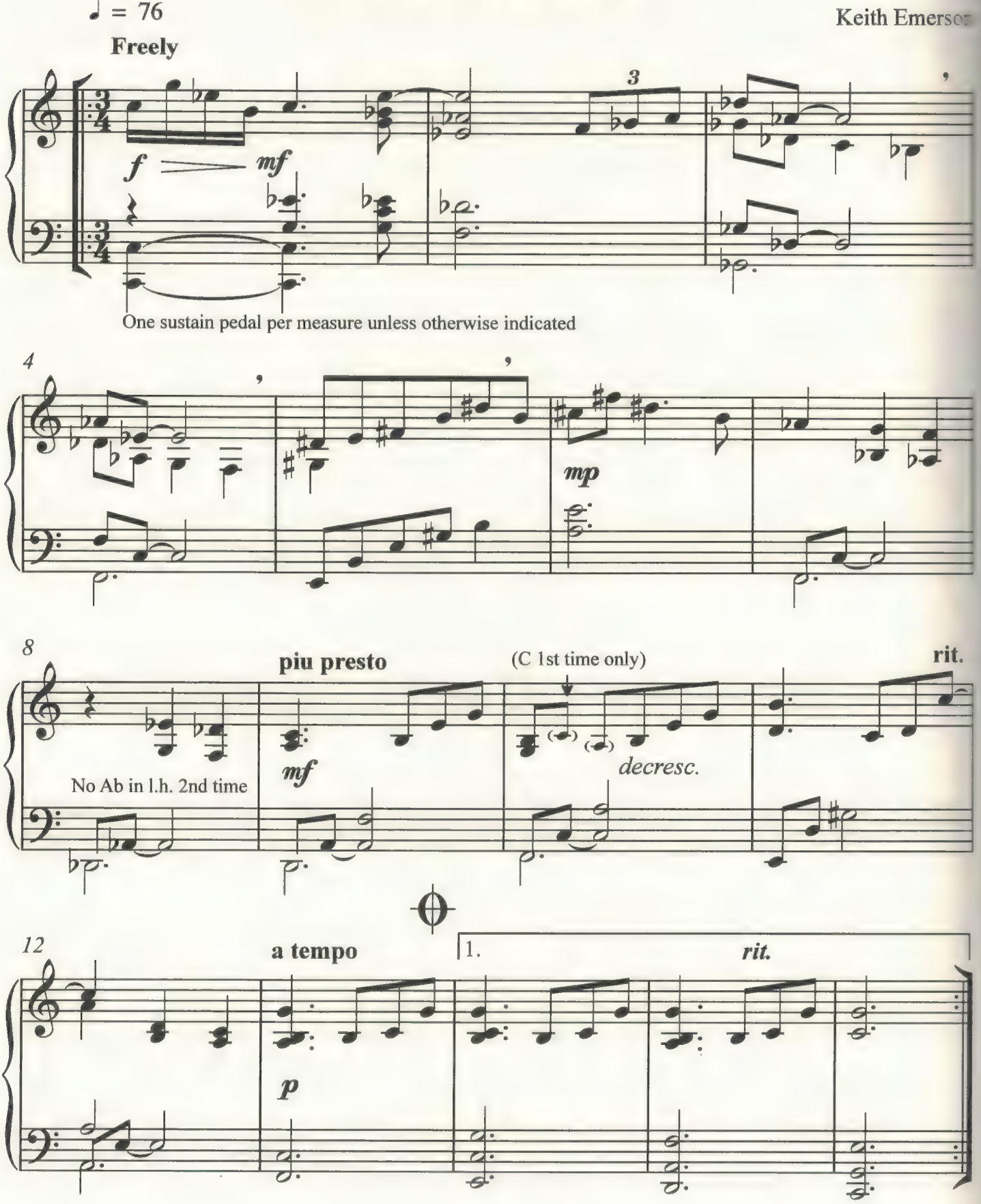

115
3
3
3
3
118
121
124
127


130
133
136
3
Ped.
139
142
3


145
148
151
154
157


160
3
163
3
165
167
3
3

Nilu's Dream



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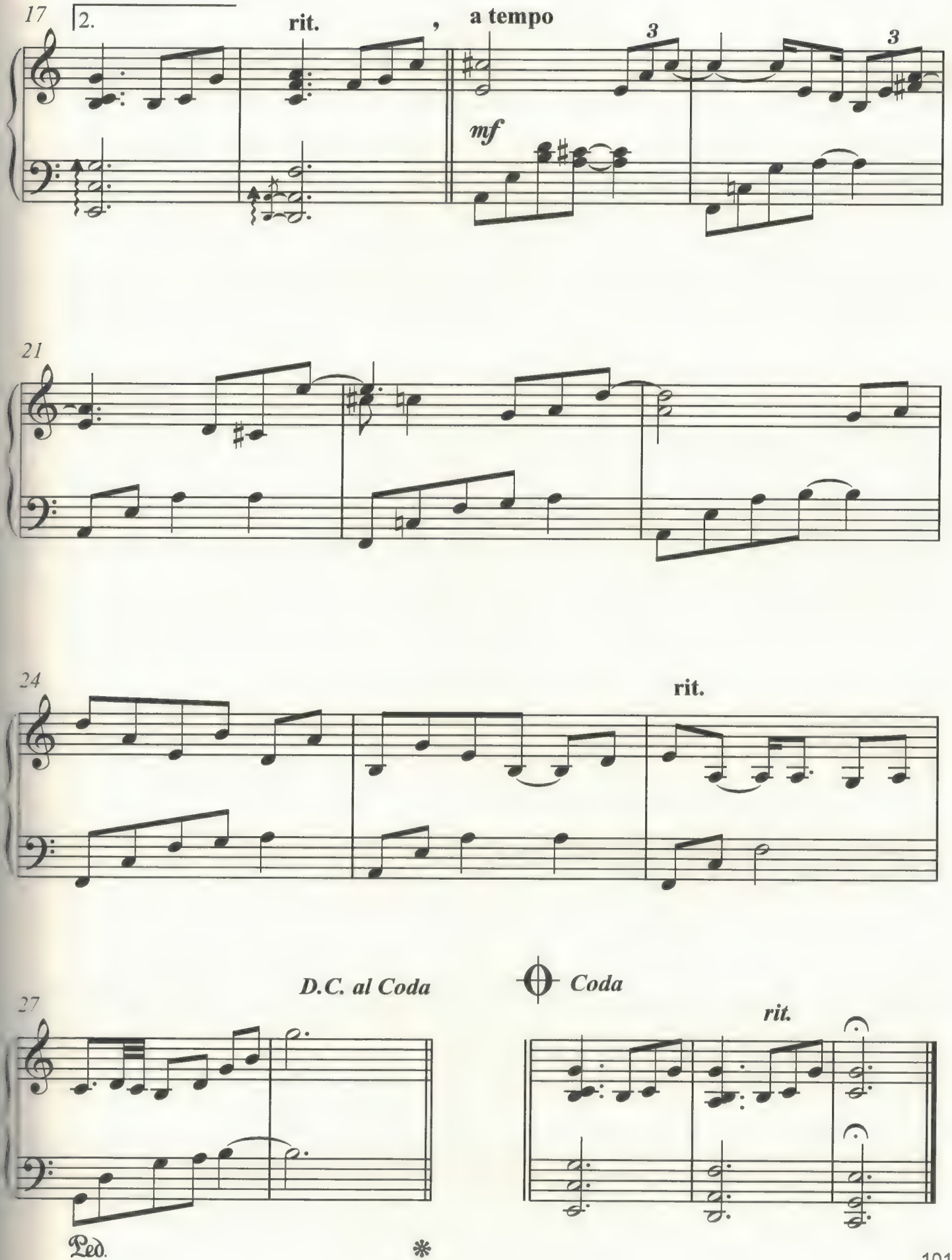
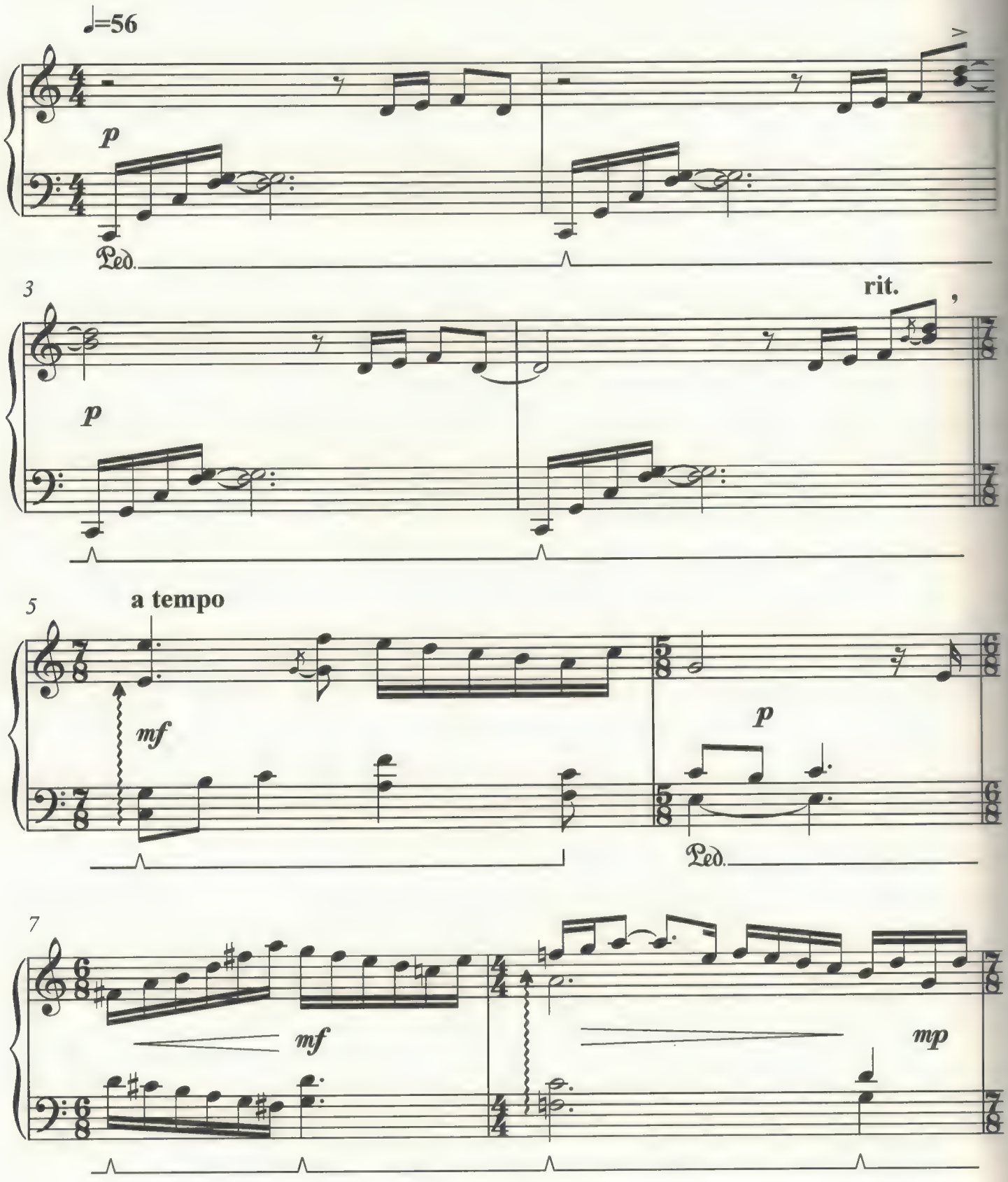

17
2.
rit.
a tempo
3
3
mf
21
24
rit.
D.C. al Coda
Coda
27
rit.
Ped.
*

Soulscapes

Keith Emerson



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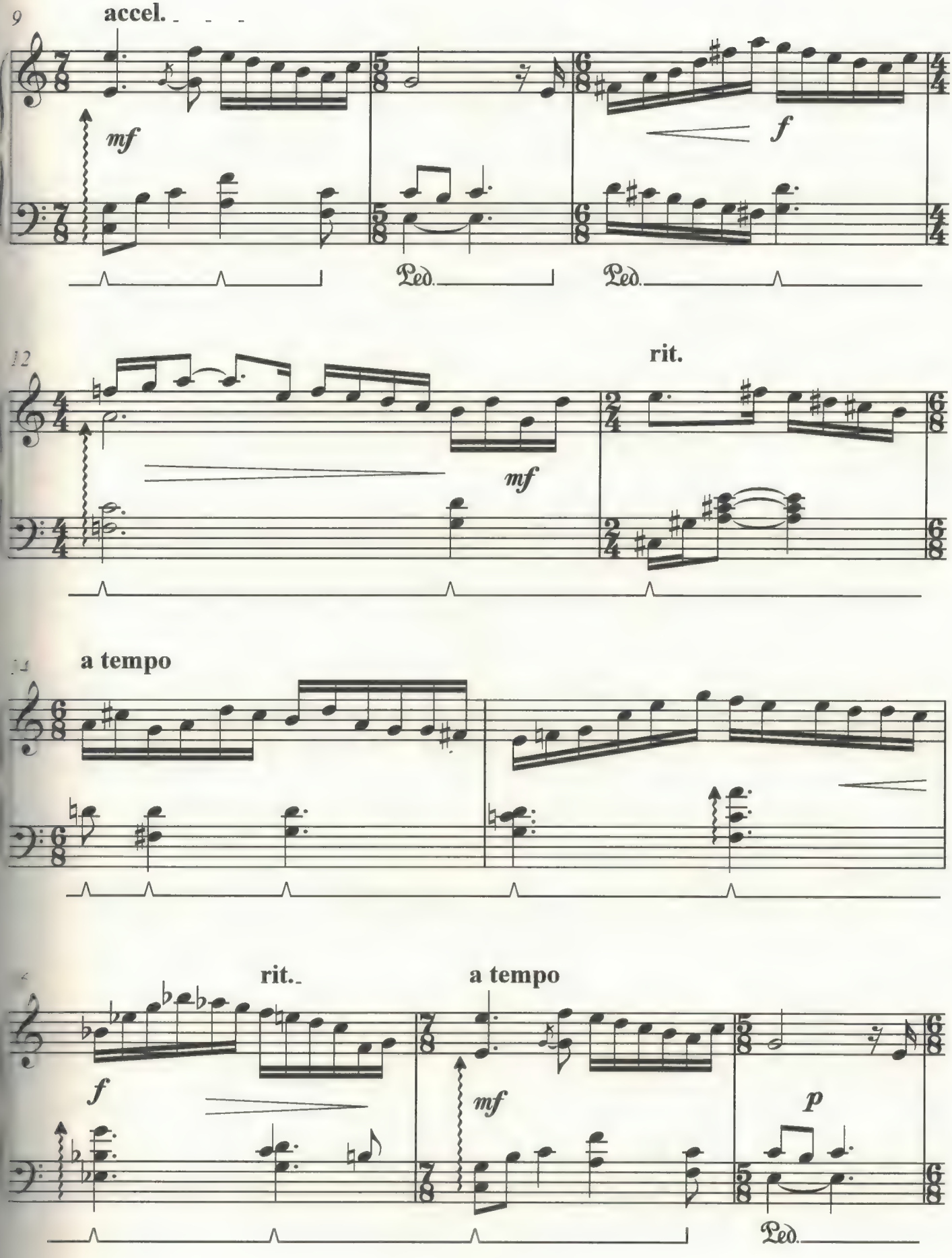
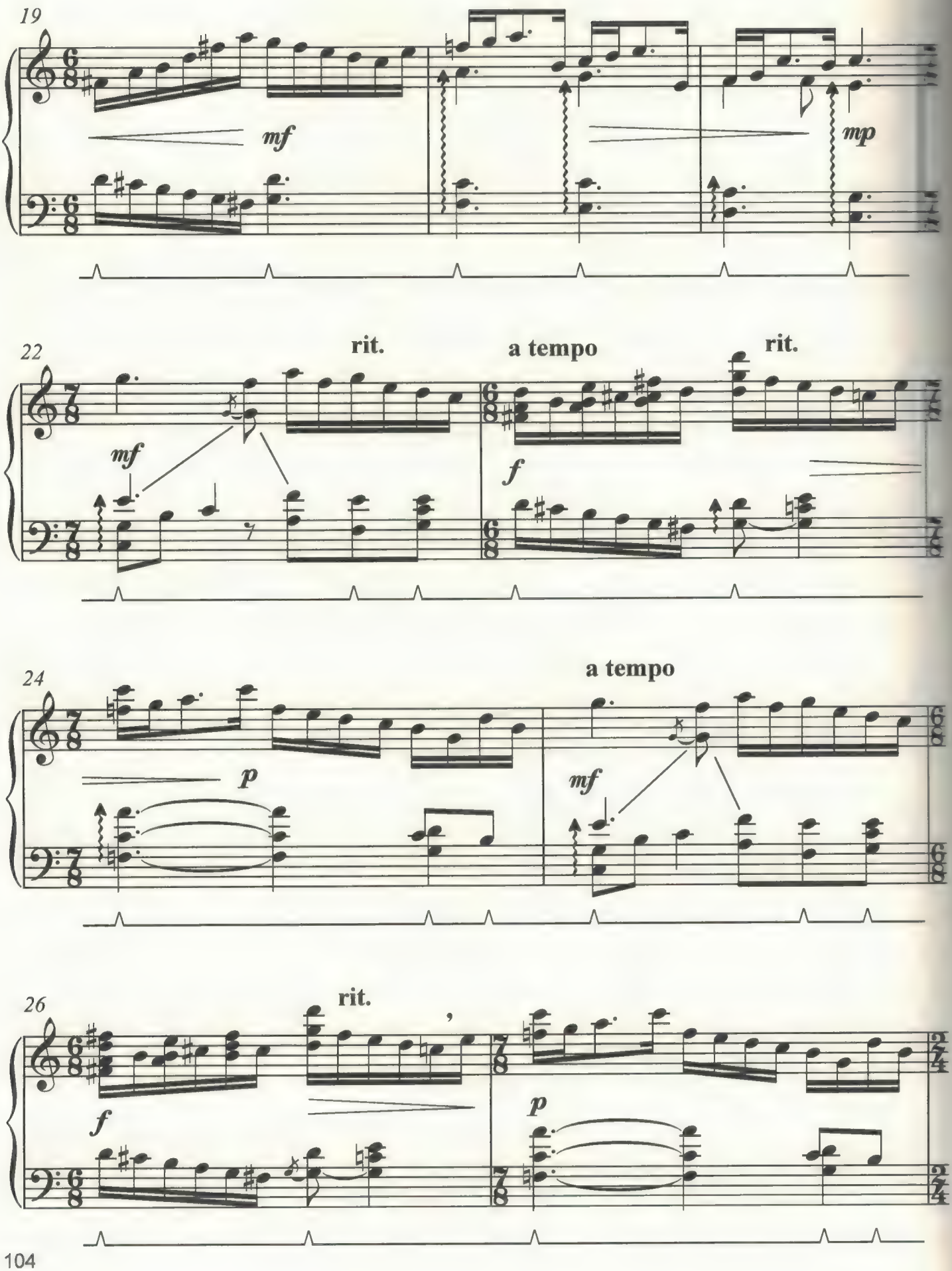
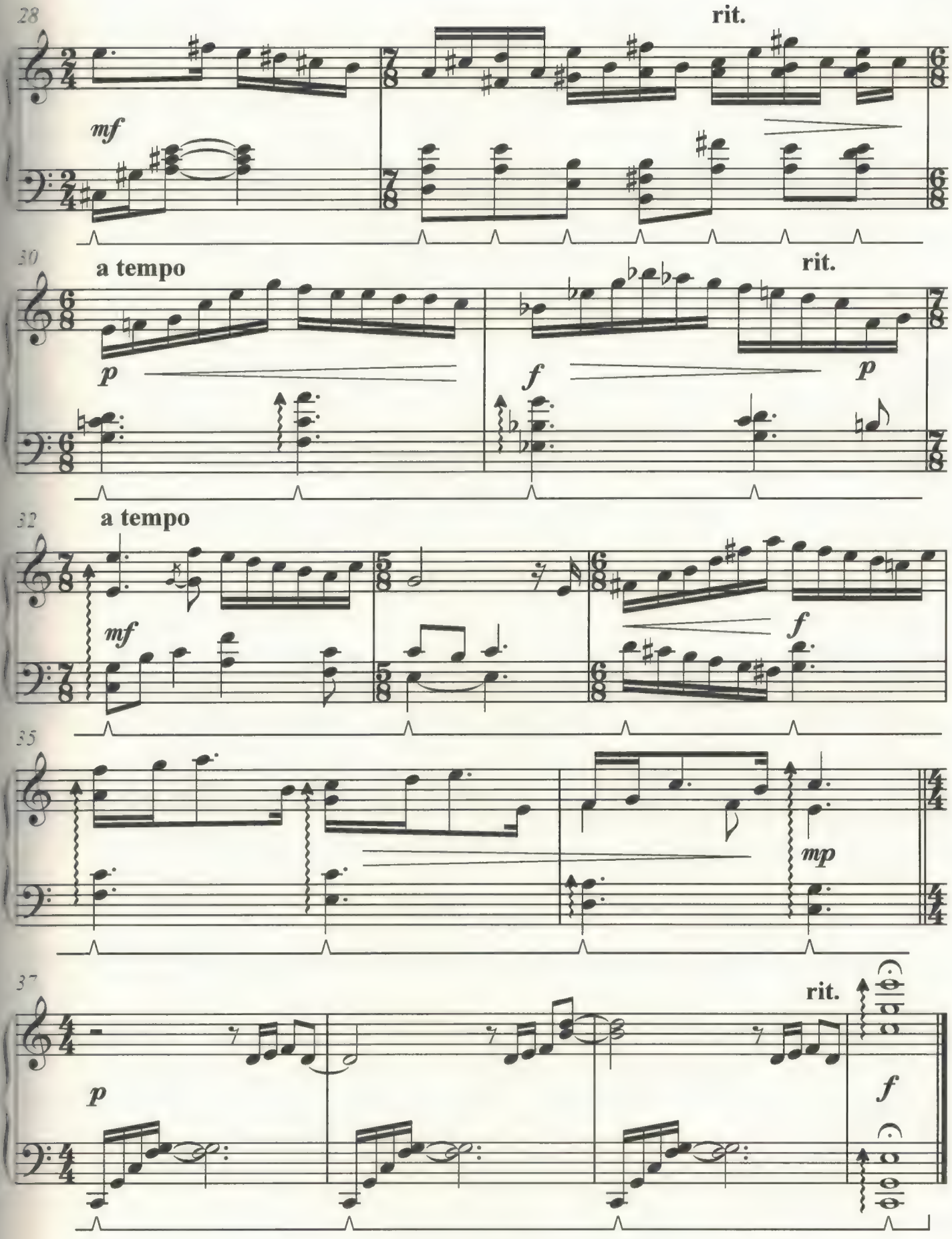
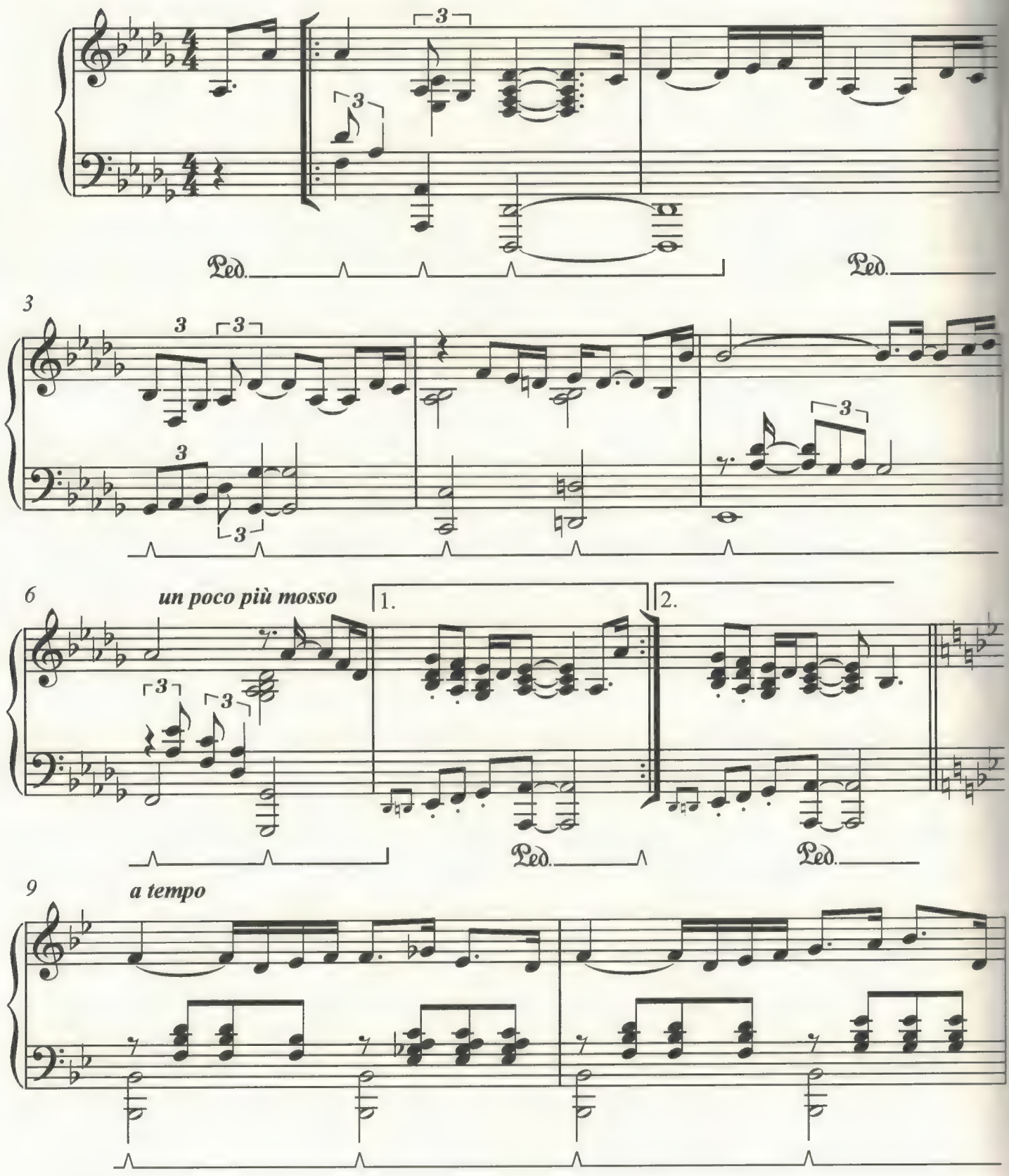

9
accel.
mf
f
Ped.
Ped.
12
rit.
mf
a tempo
rit.
a tempo
f
mf
p
Ped.


19
mf
mp
22
rit.
a tempo
rit.
mf
f
24
a tempo
p
mf
26
rit.
f
p


28
rit.
mf
30
a tempo
rit.
p
f
p
32
a tempo
mf
f
35
mp
37
rit.
p
f

Close to Home (Black Moon version)

Keith Emerson



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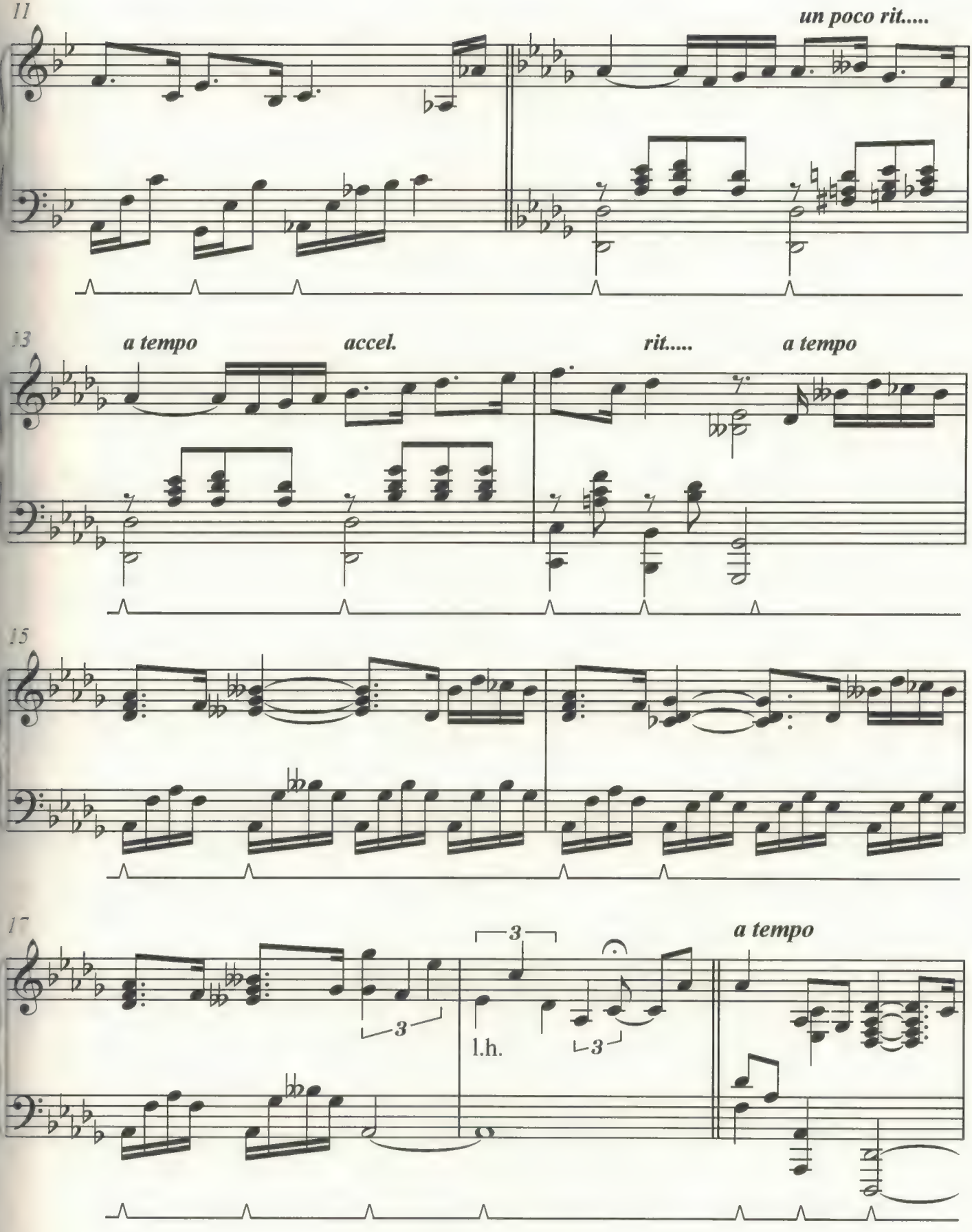
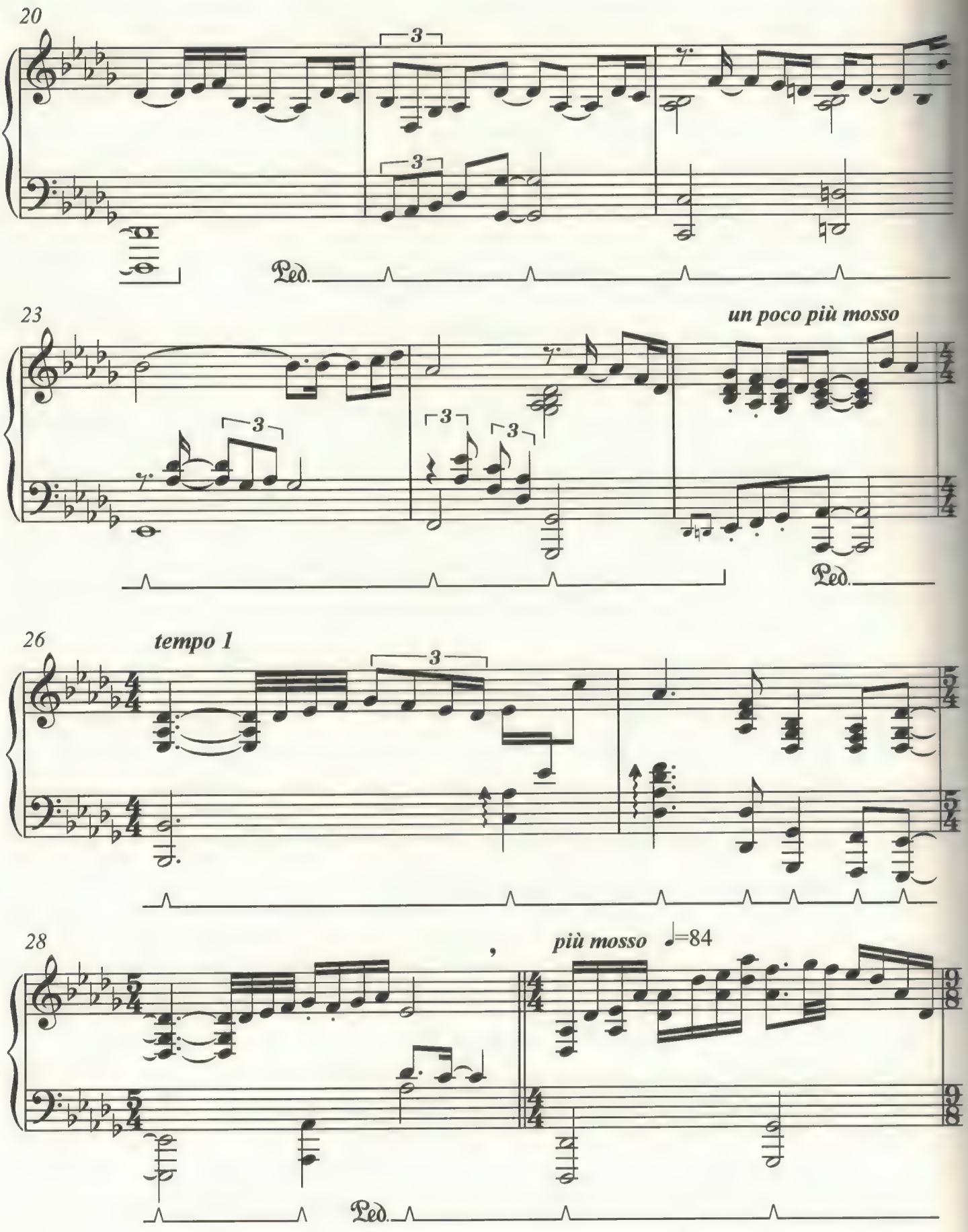
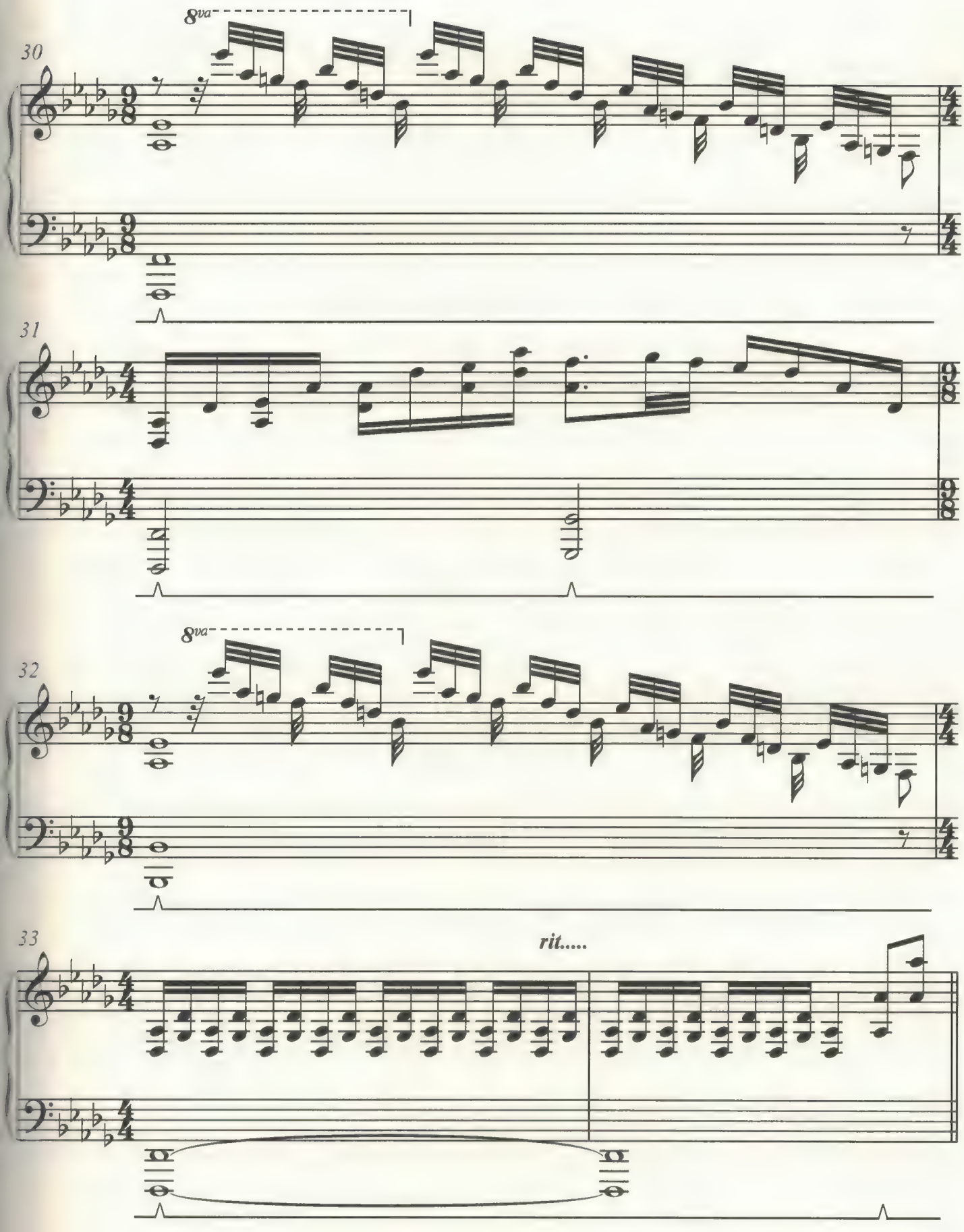
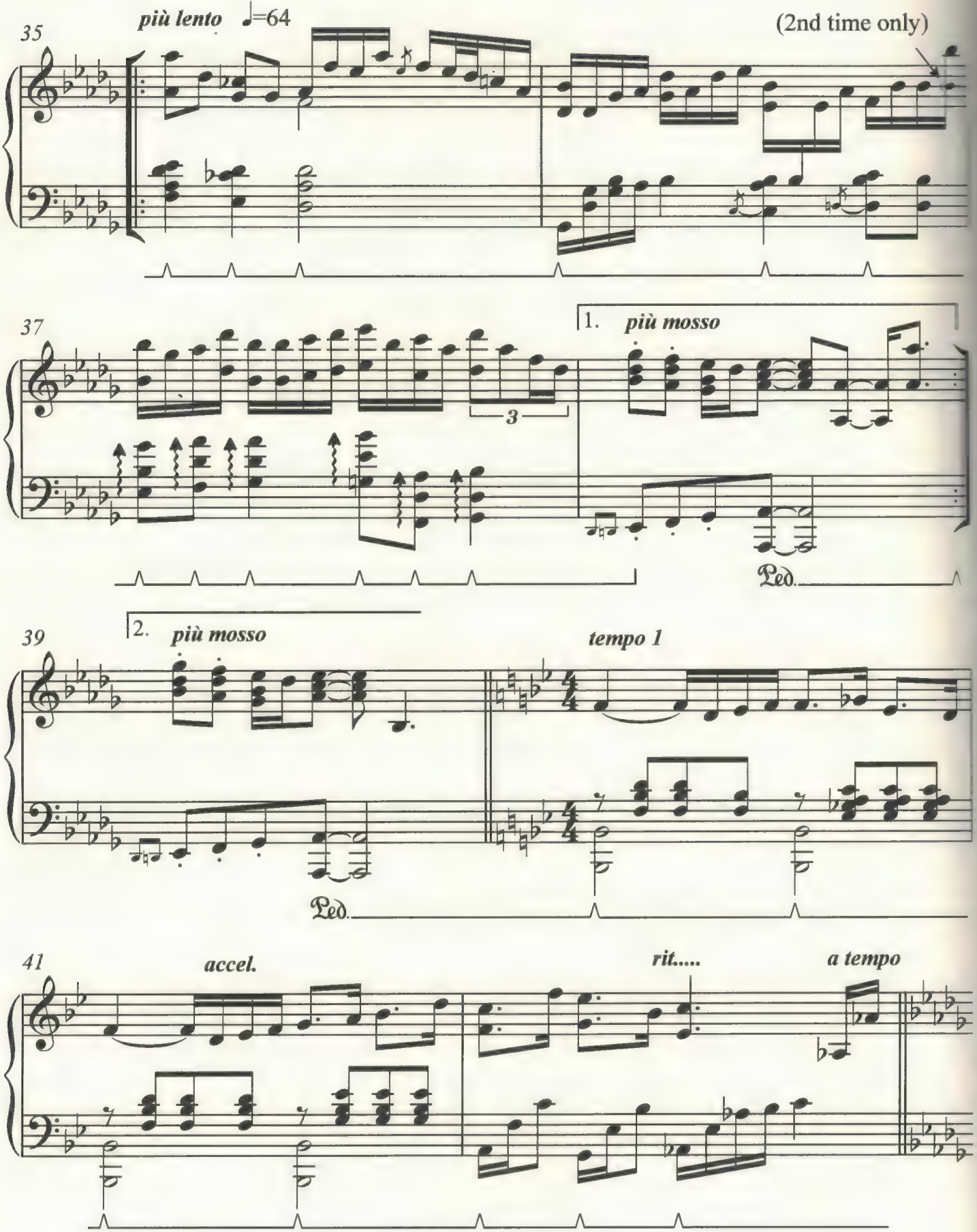
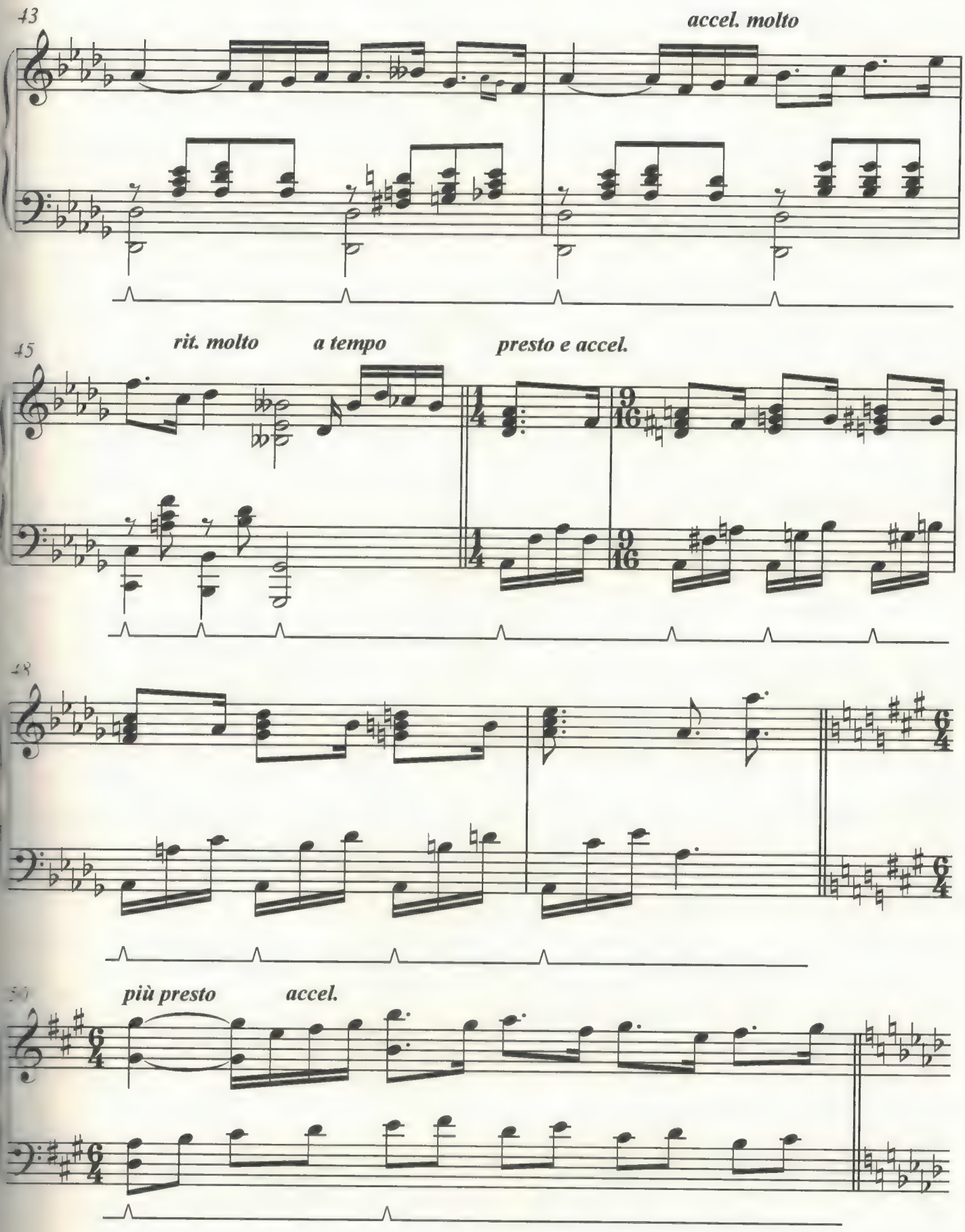
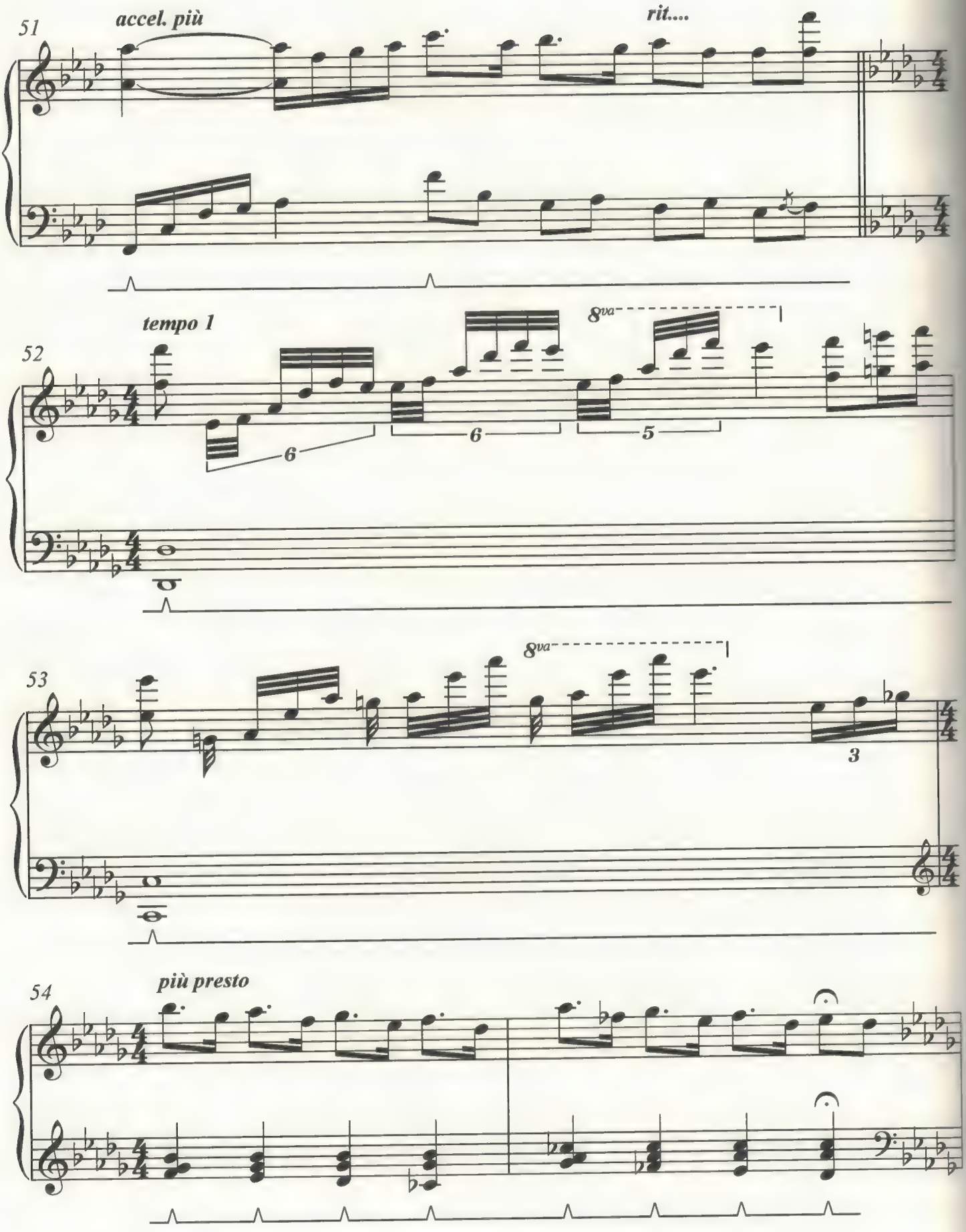

11
un poco rit.....
13
a tempo
accel.
rit.....
a tempo
15
17
3
3
l.h.
3
a tempo

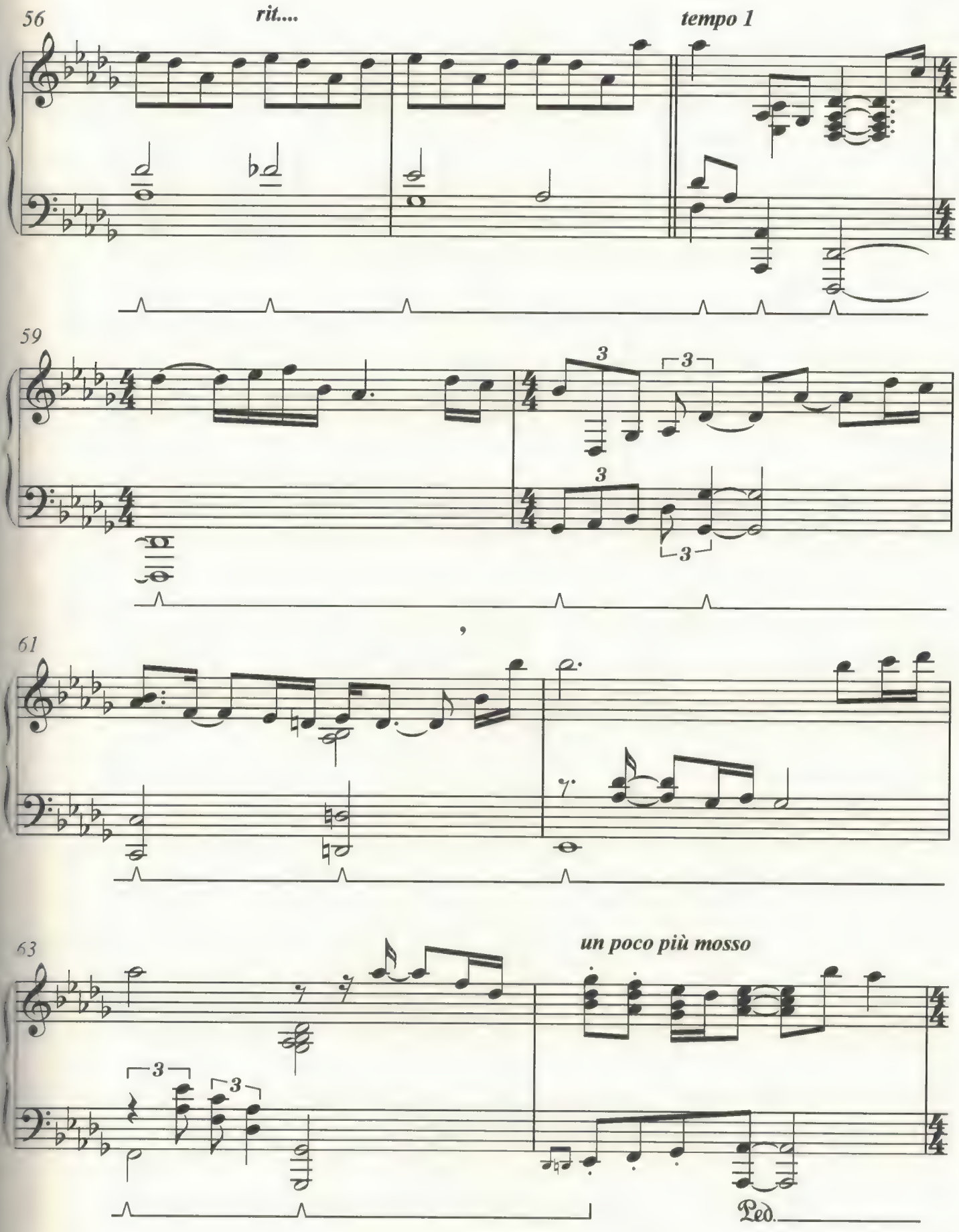

20
3
3
Ped.
23
un poco più mosso
3
3
3
Ped.
26
tempo 1
3
28
più mosso ♩=84
Ped.

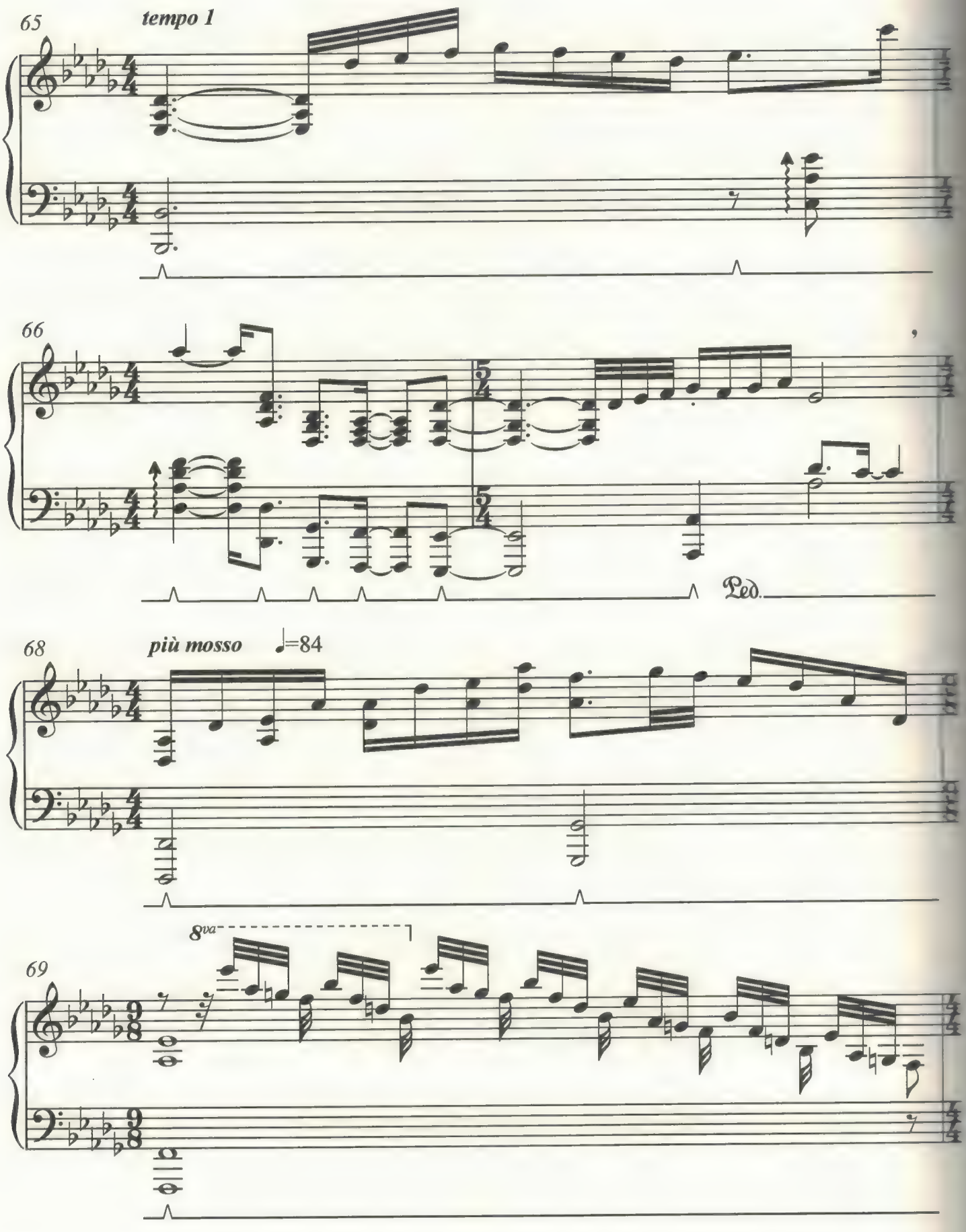

30
8va
31
32
8va
33
rit.....

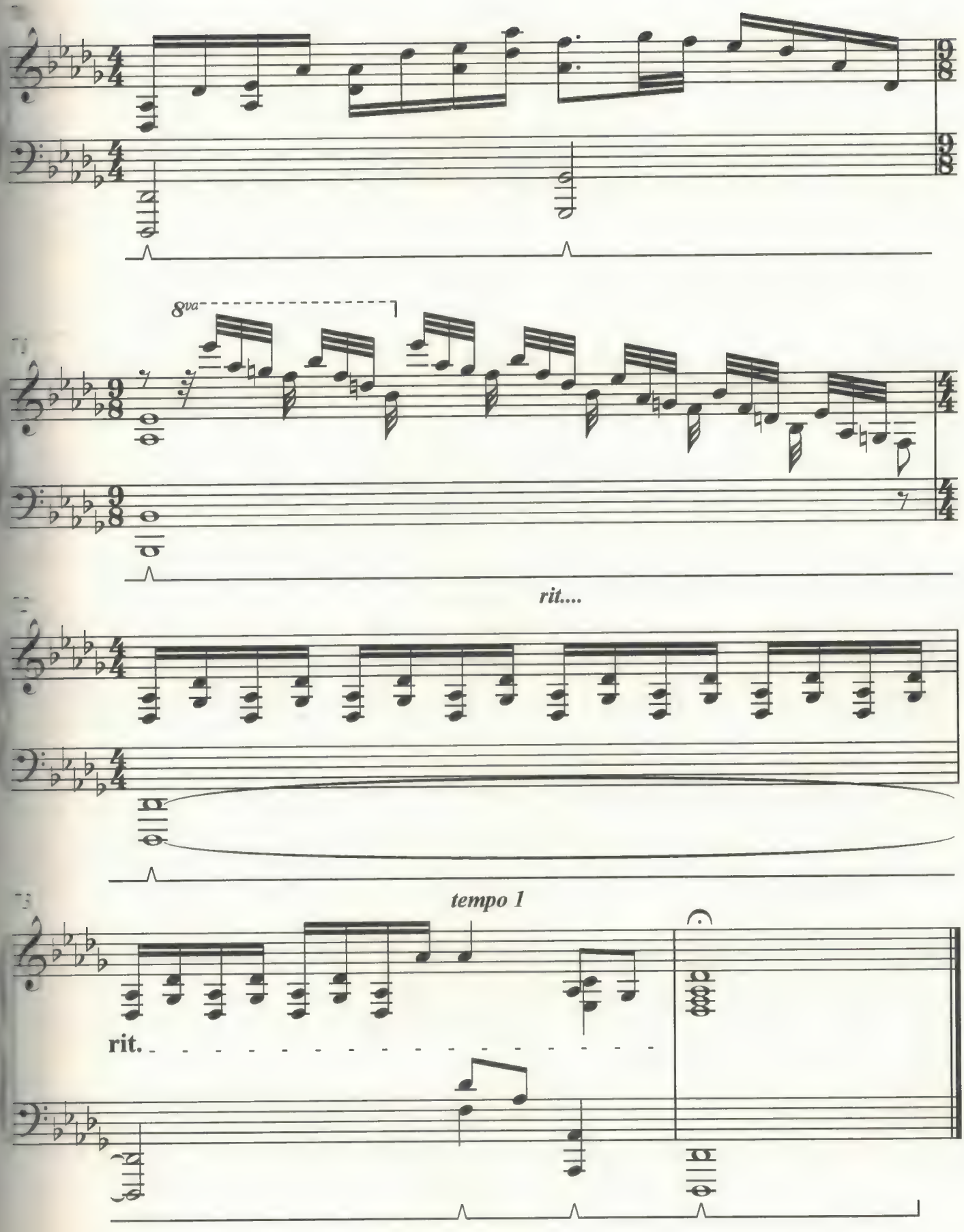

35
più lento ♩=64
(2nd time only)
37
1. più mosso
3
Ped.
39
2. più mosso
tempo 1
Ped.
41
accel.
rit.....
a tempo


43
accel. molto
45
rit. molto
a tempo
presto e accel.
48
50
più presto
accel.


51
accel. più
rit....
tempo 1
52
8va
6
6
5
53
8va
3
54
più presto

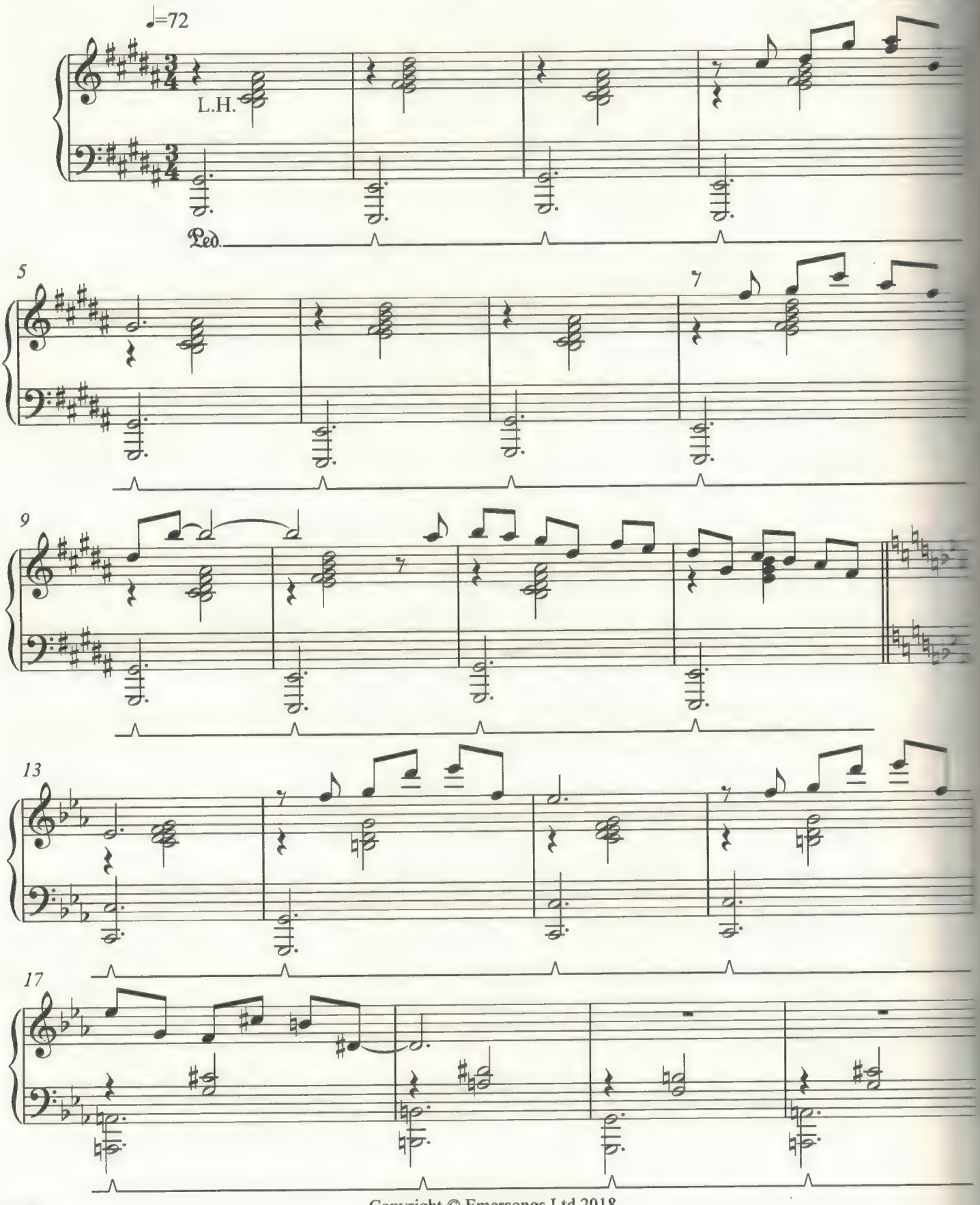

56
rit....
tempo 1
59
3
3
3
3
61
63
un poco più mosso
3
3
Ped.


65
tempo 1
66
Ped.
68
più mosso
♩=84
8va
69


8va
rit....
tempo 1
rit.

Prelude to a Hope (Video version)

Keith Emerson



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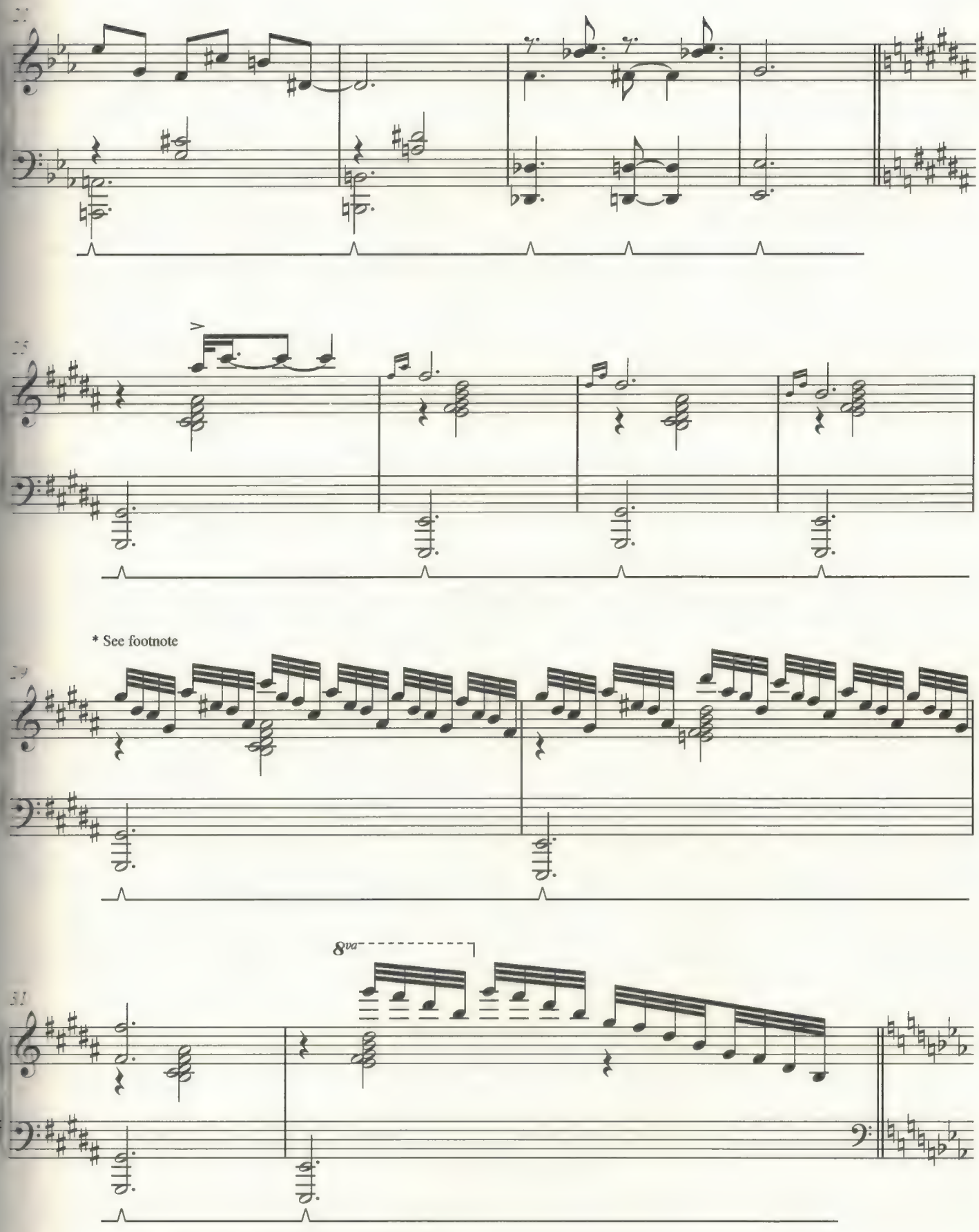
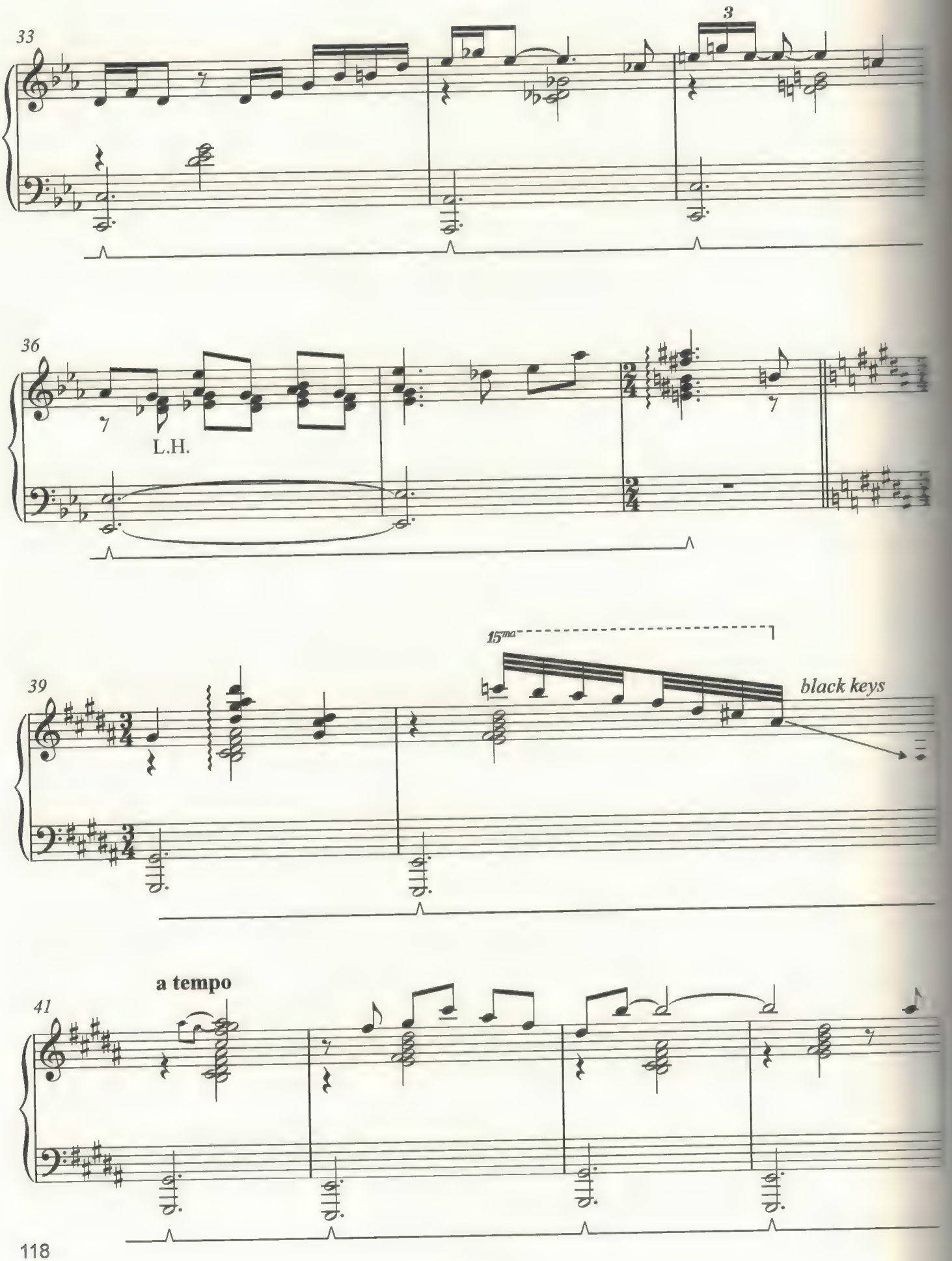
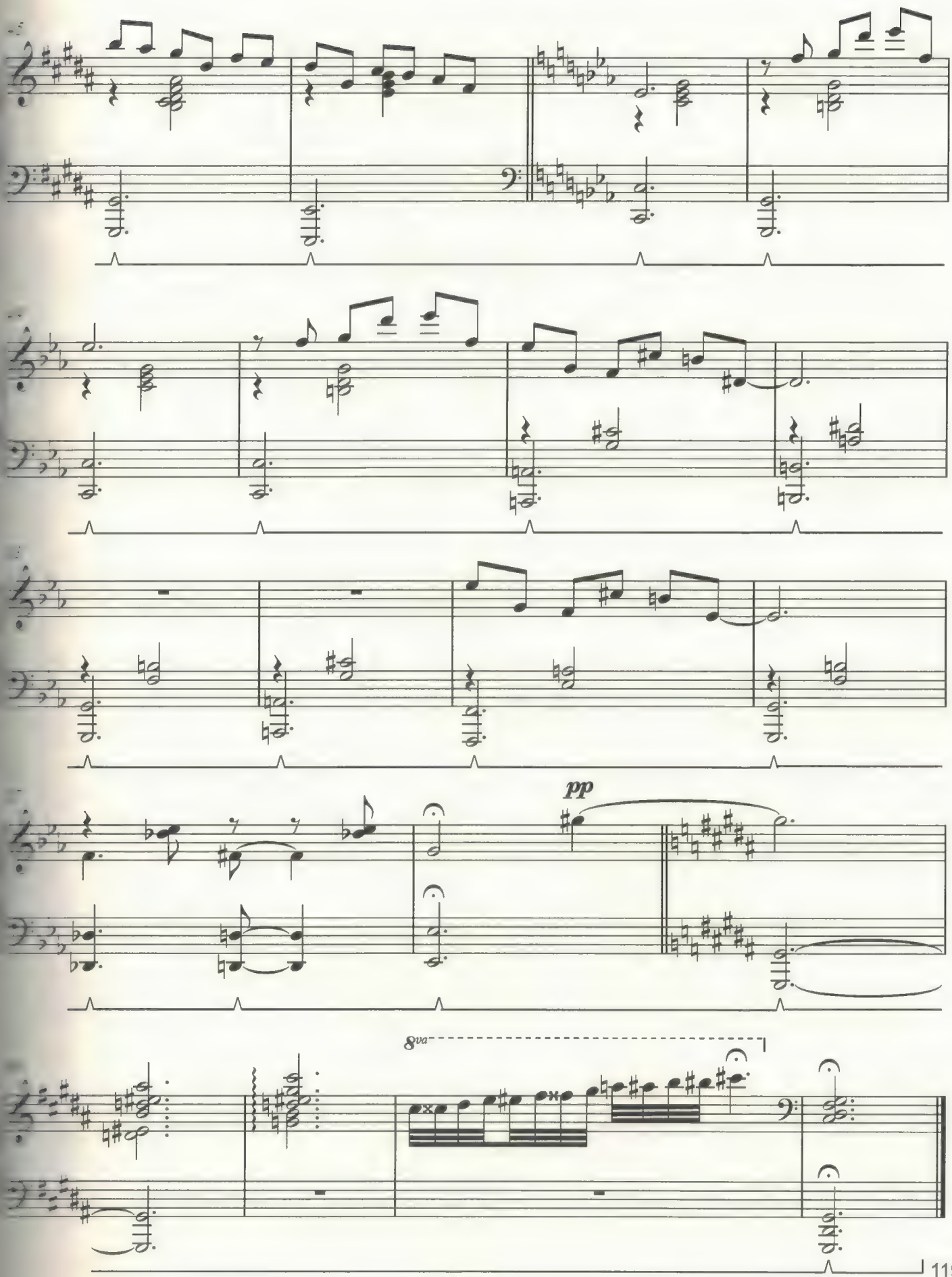


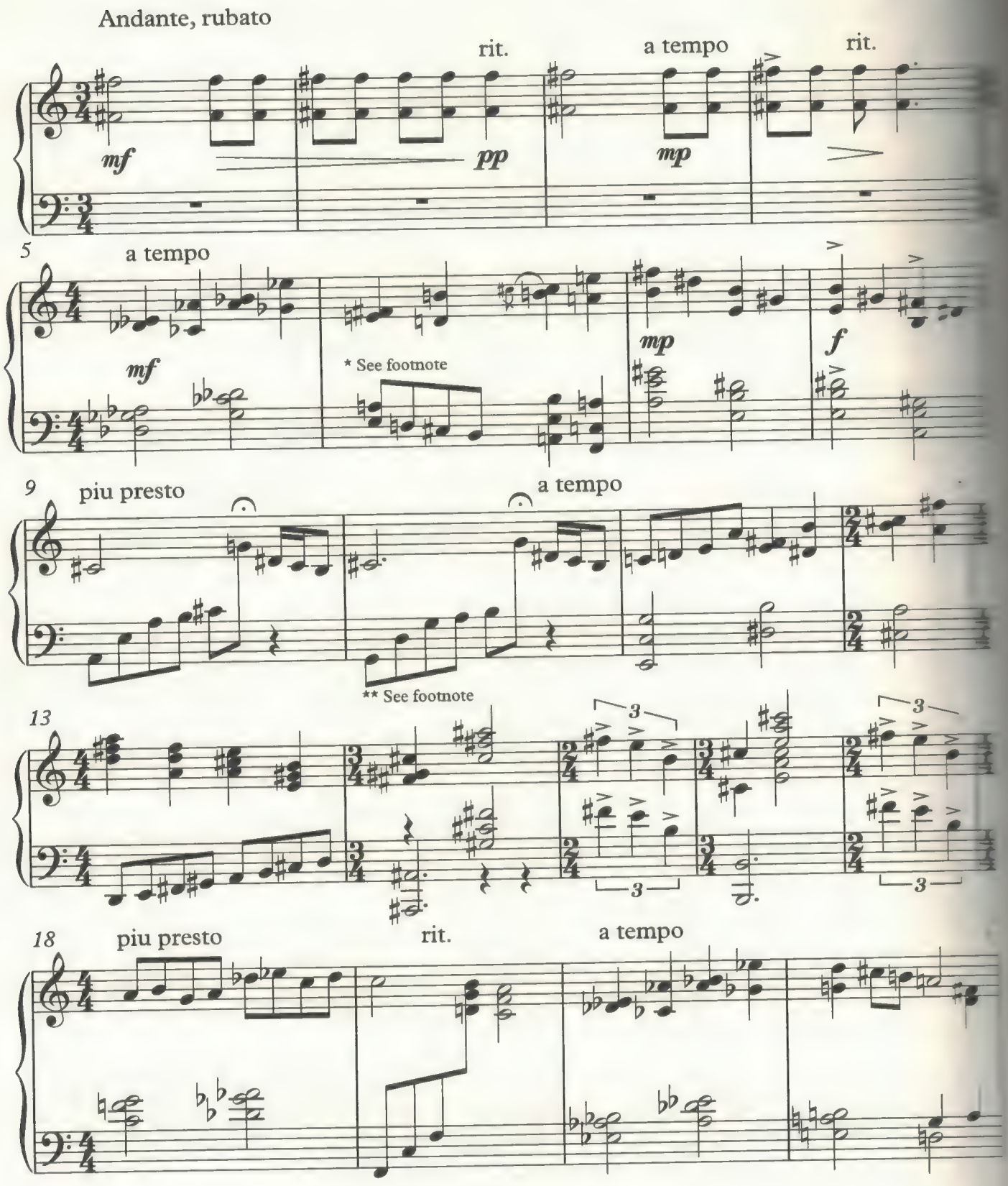
* Ms. 29 & 30 r.h. written as played in the studio version


33
3
36
L.H.
39
15ma
black keys
a tempo
41


pp
8va

The Land of the Rising Sun

Keith Emer-



* In m. 6 Keith's manuscript shows an added B in the l.h. on beat 1

* In m. 14 Keith's manuscript shows A# (Bb) instead of G# in the r.h. on beat 1

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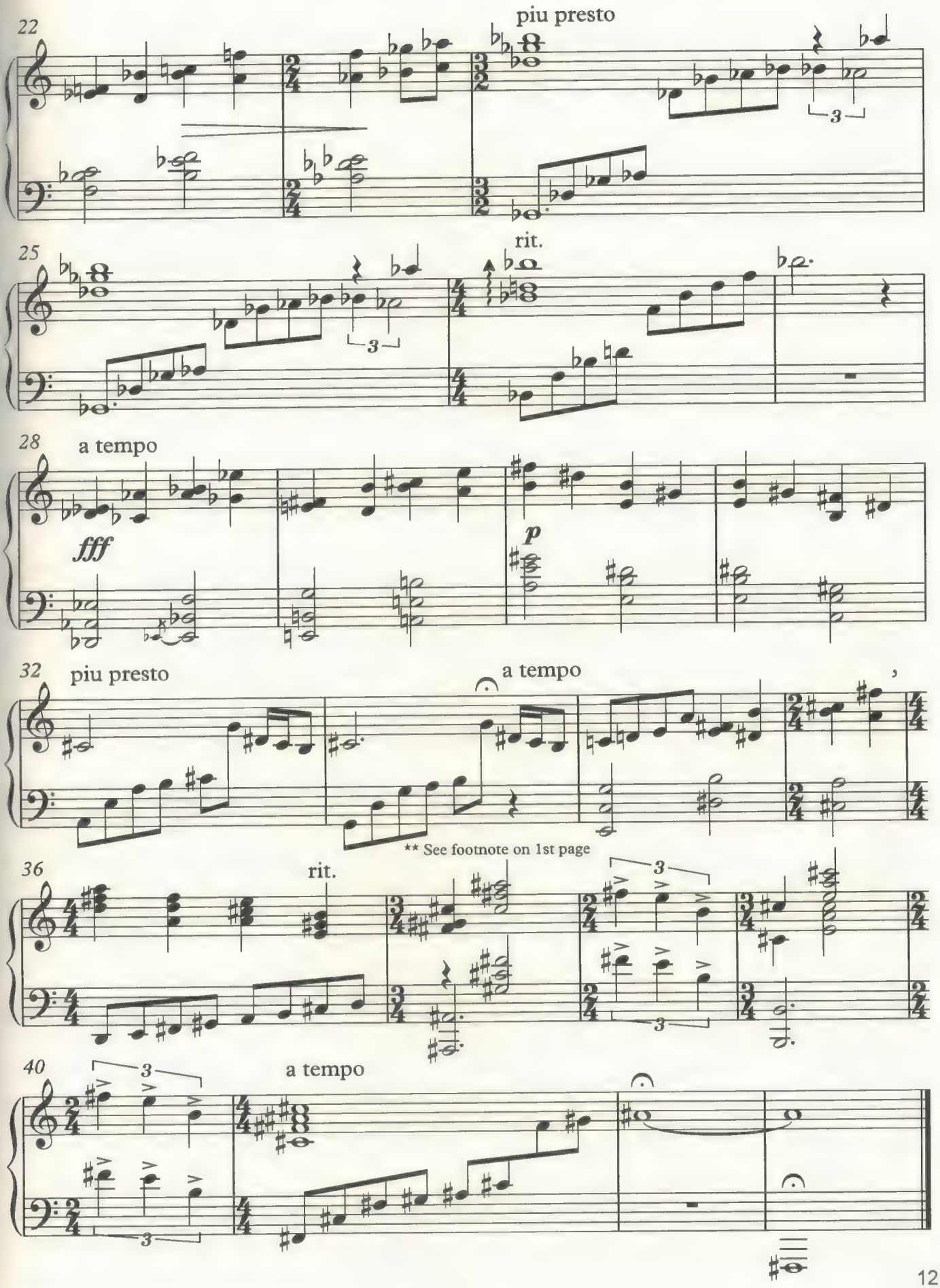
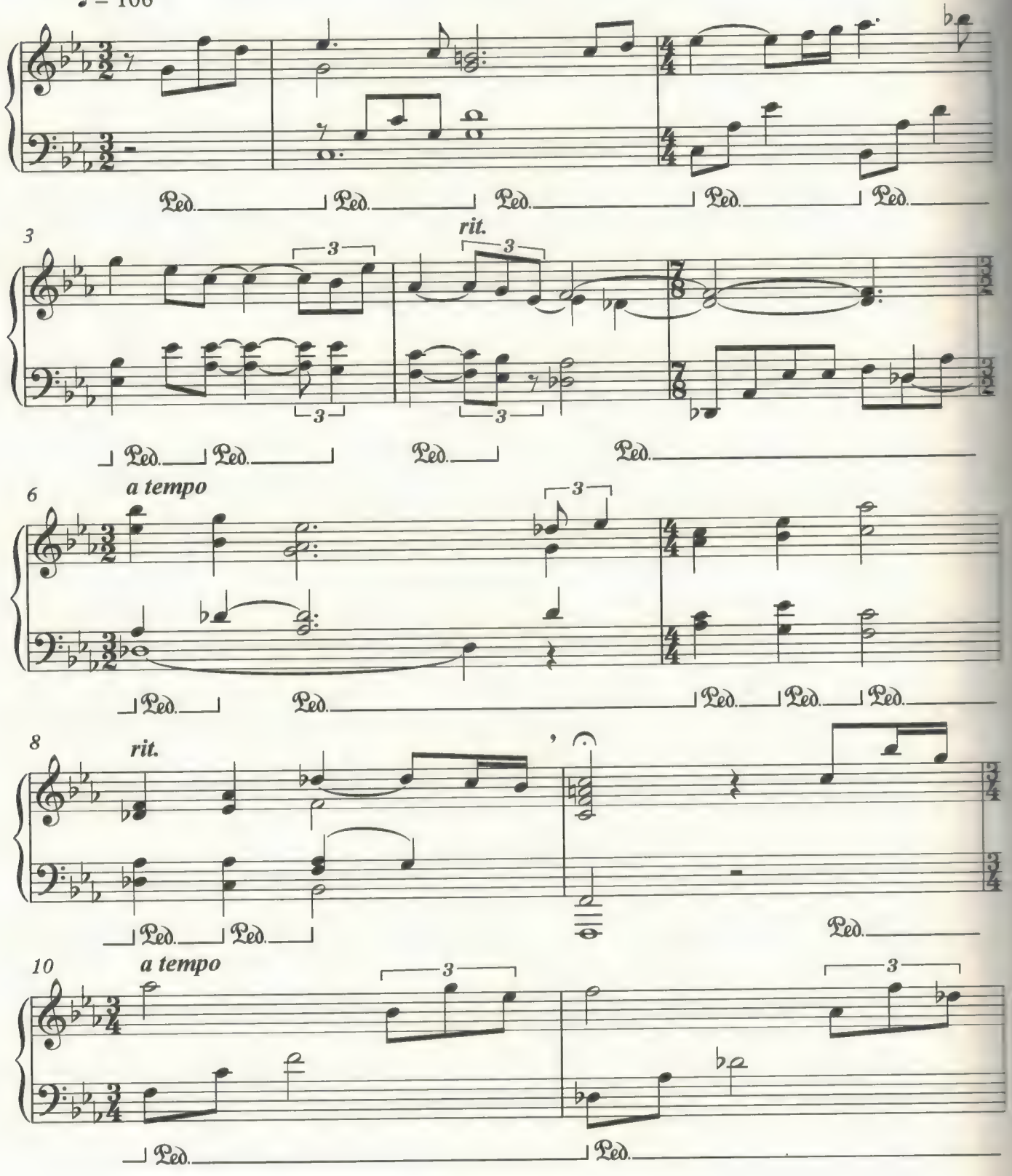

22
piu presto
25
rit.
28
a tempo
fff
p
32
piu presto
a tempo
** See footnote on 1st page
36
rit.
40
a tempo

Love Theme

Keith Emerson

Piano + Strings patch

♩ = 106



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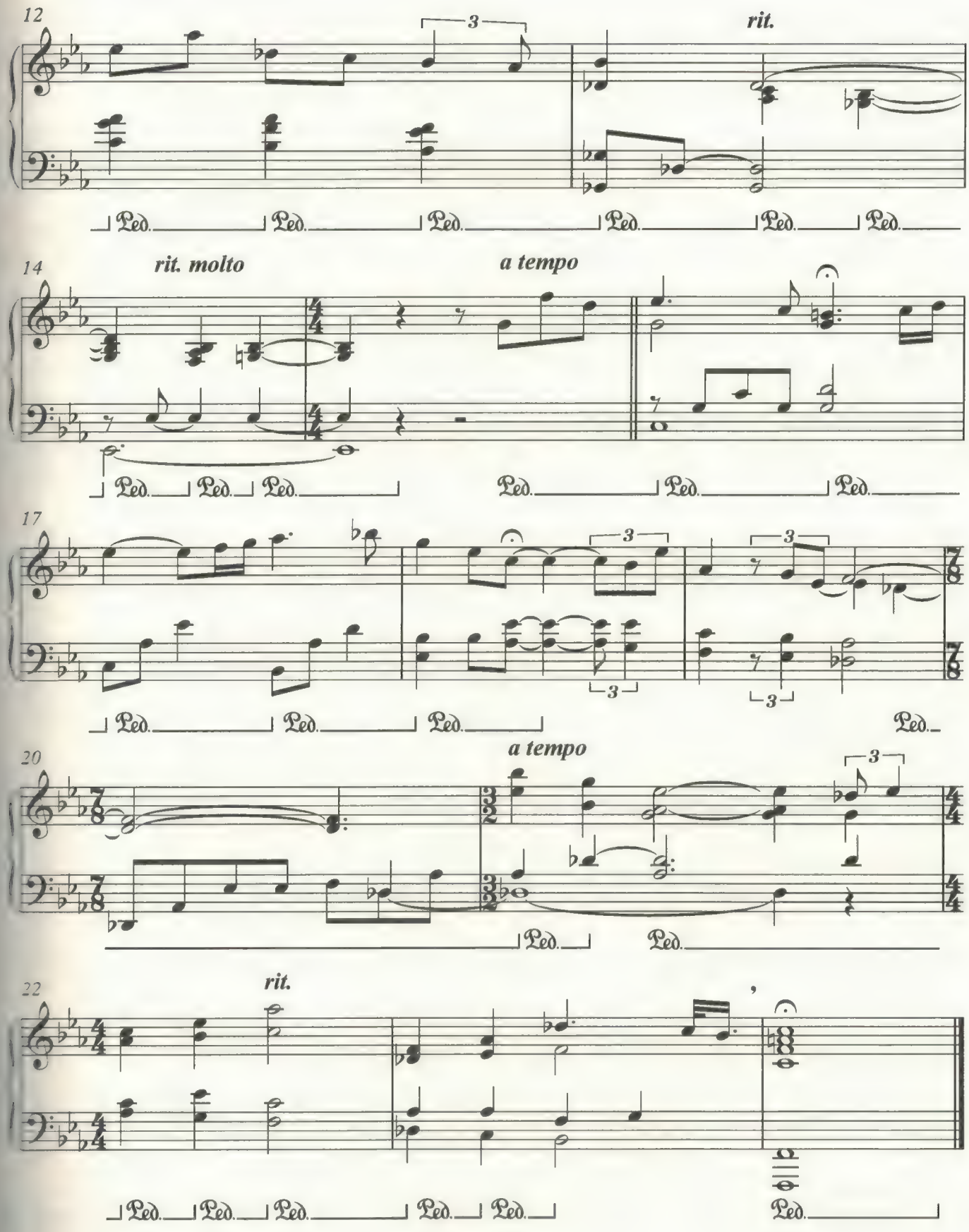
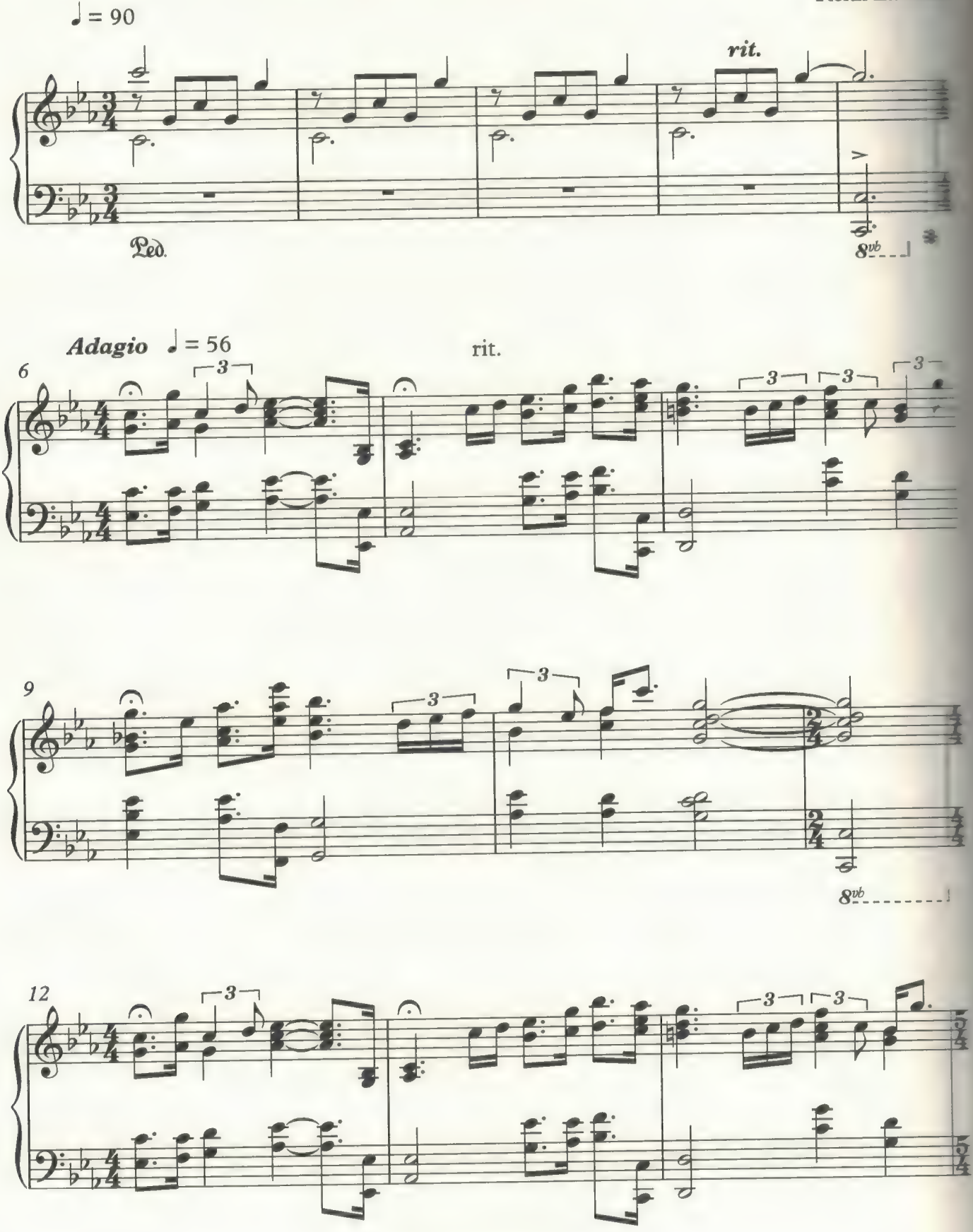

12
rit.
14
rit. molto
a tempo
17
20
a tempo
22
rit.

Lament for Tony Stratton Smith (Part 1)

Keith Emer



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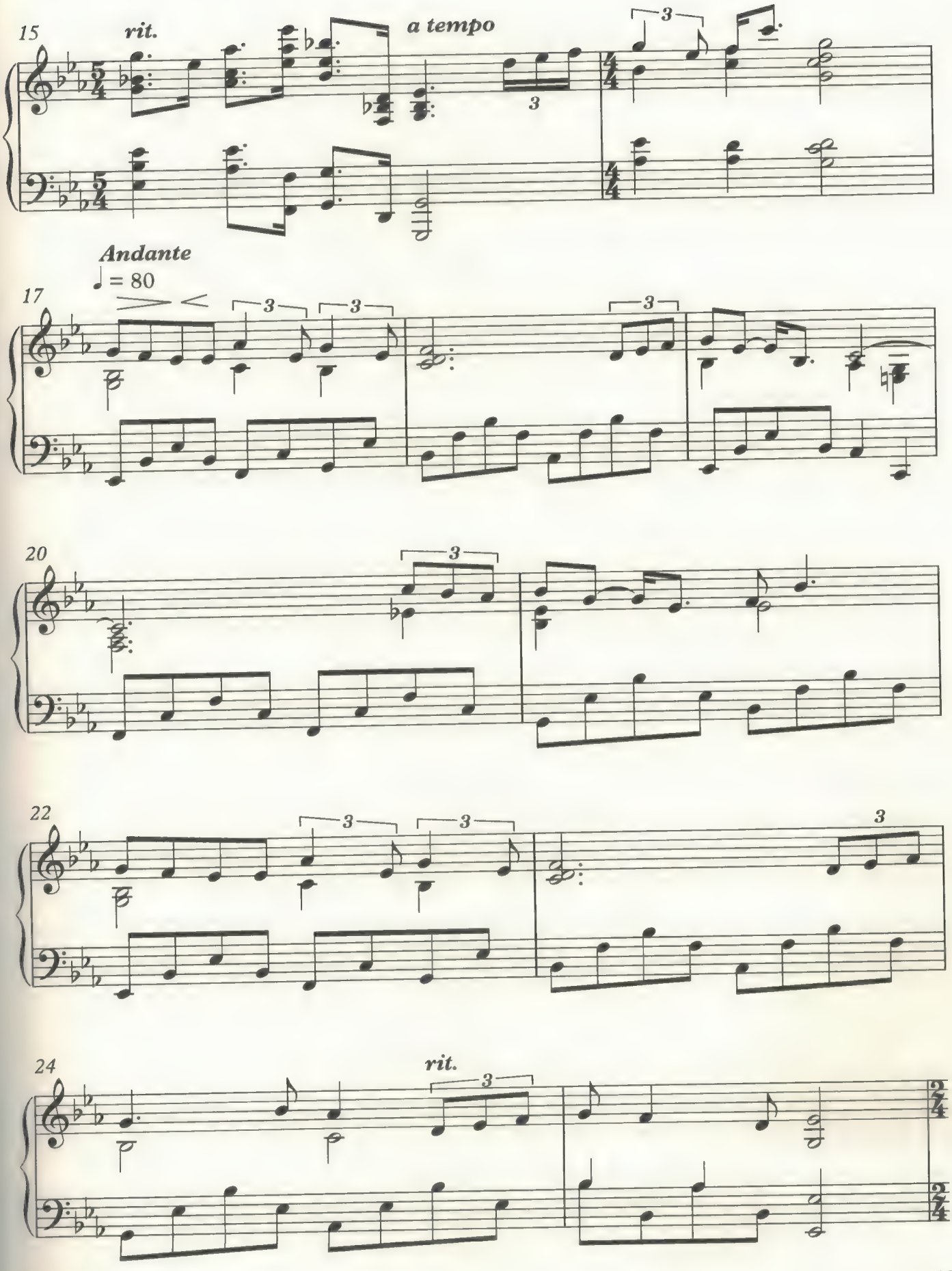
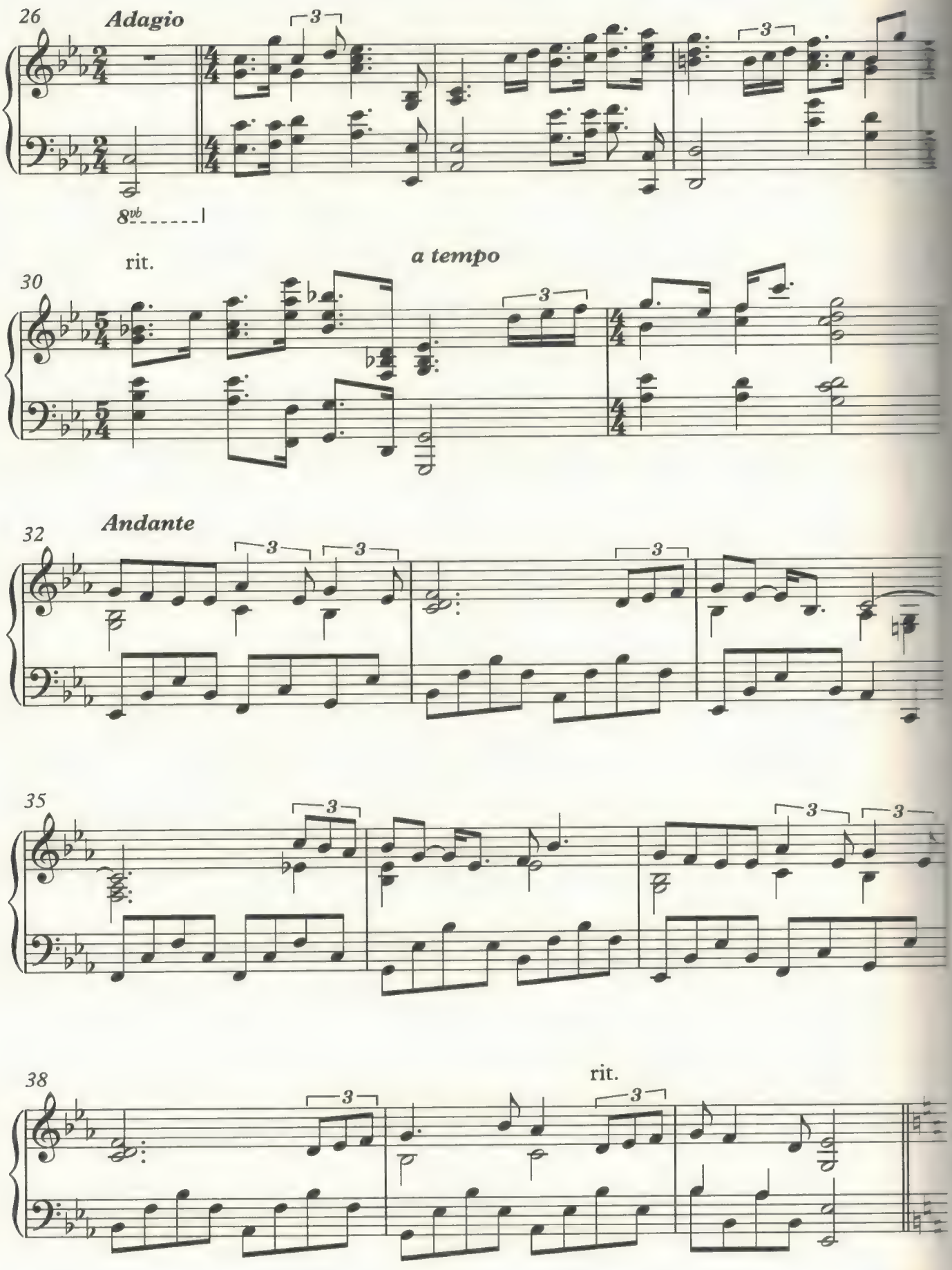
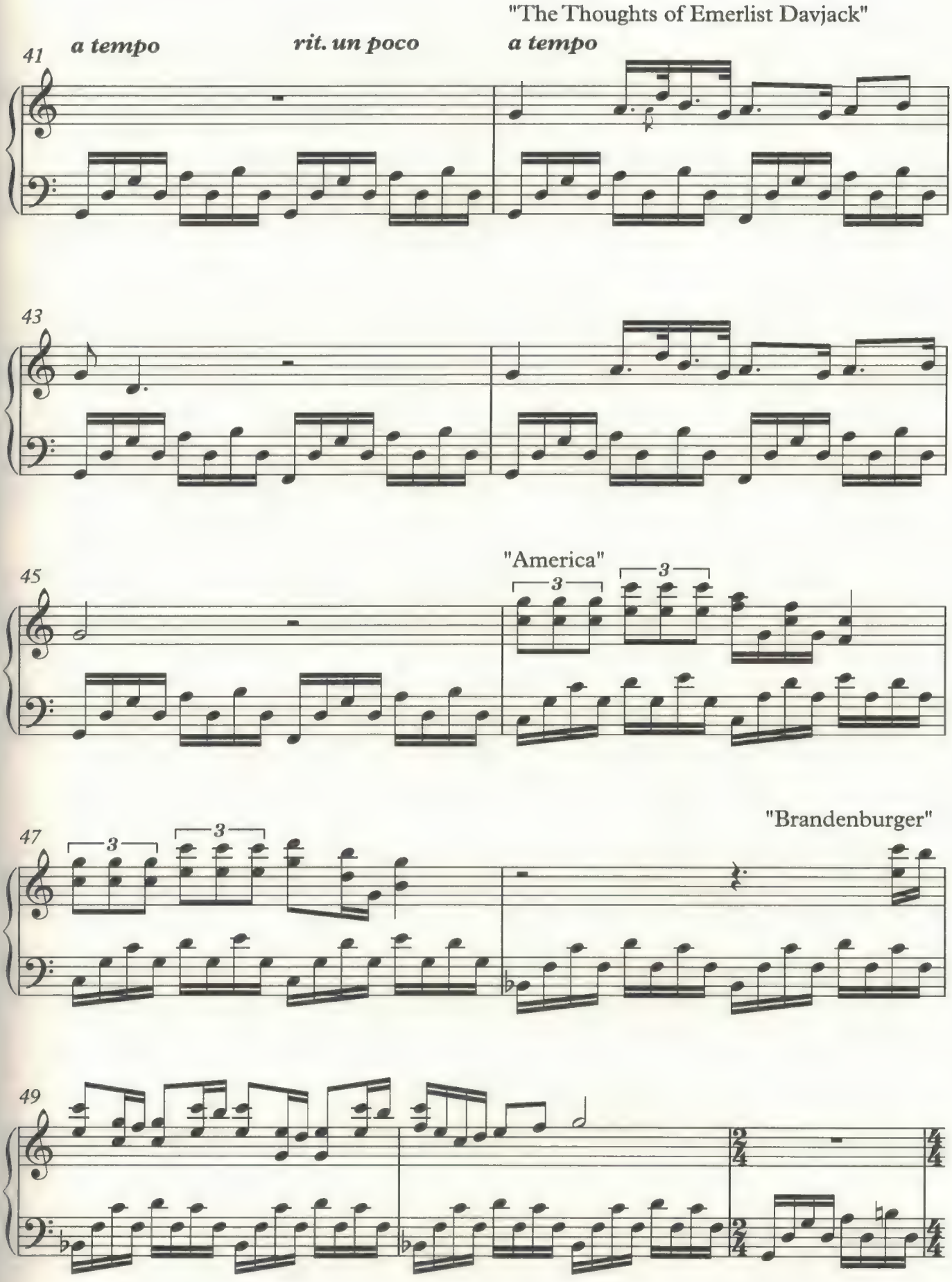
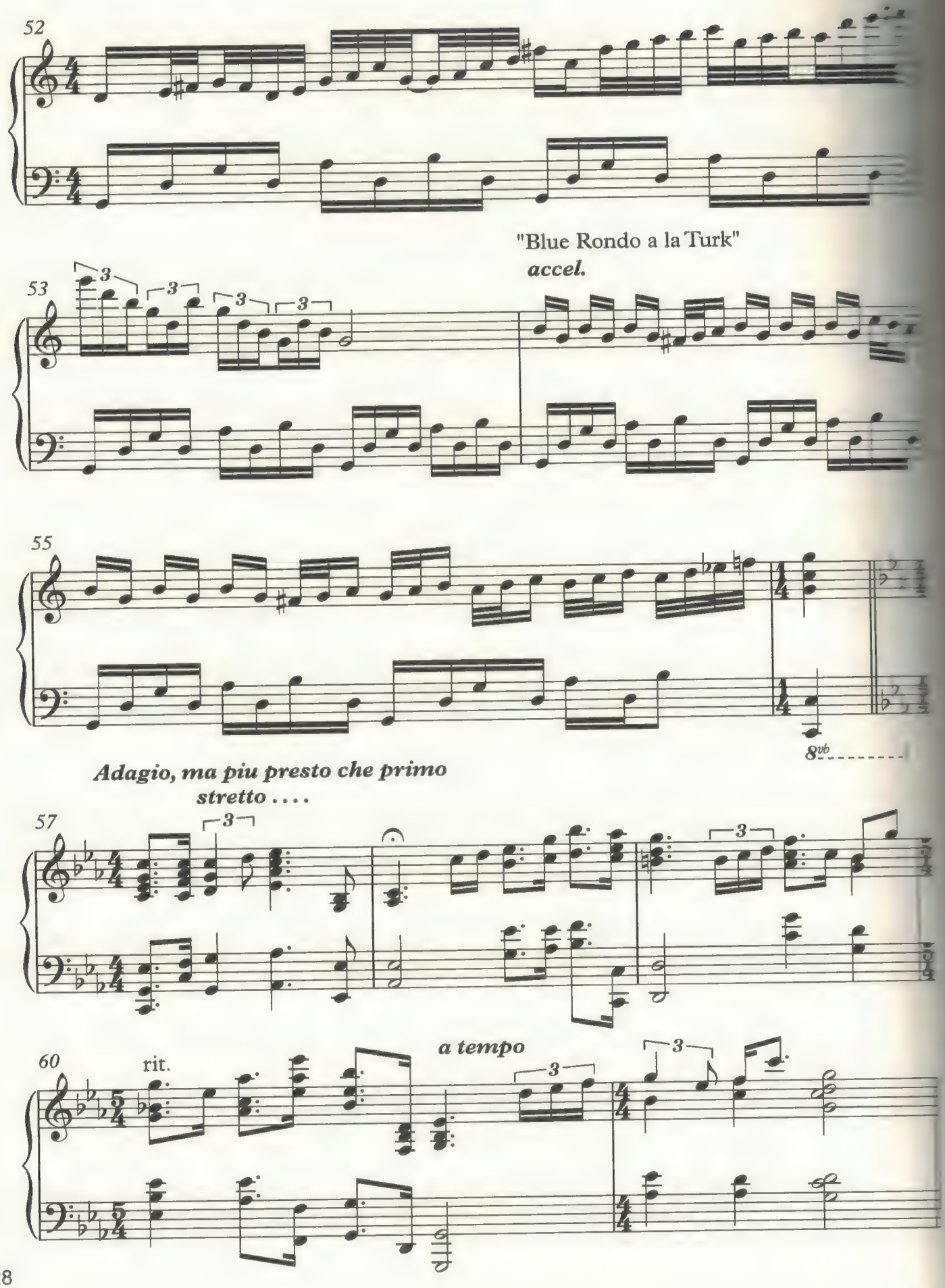
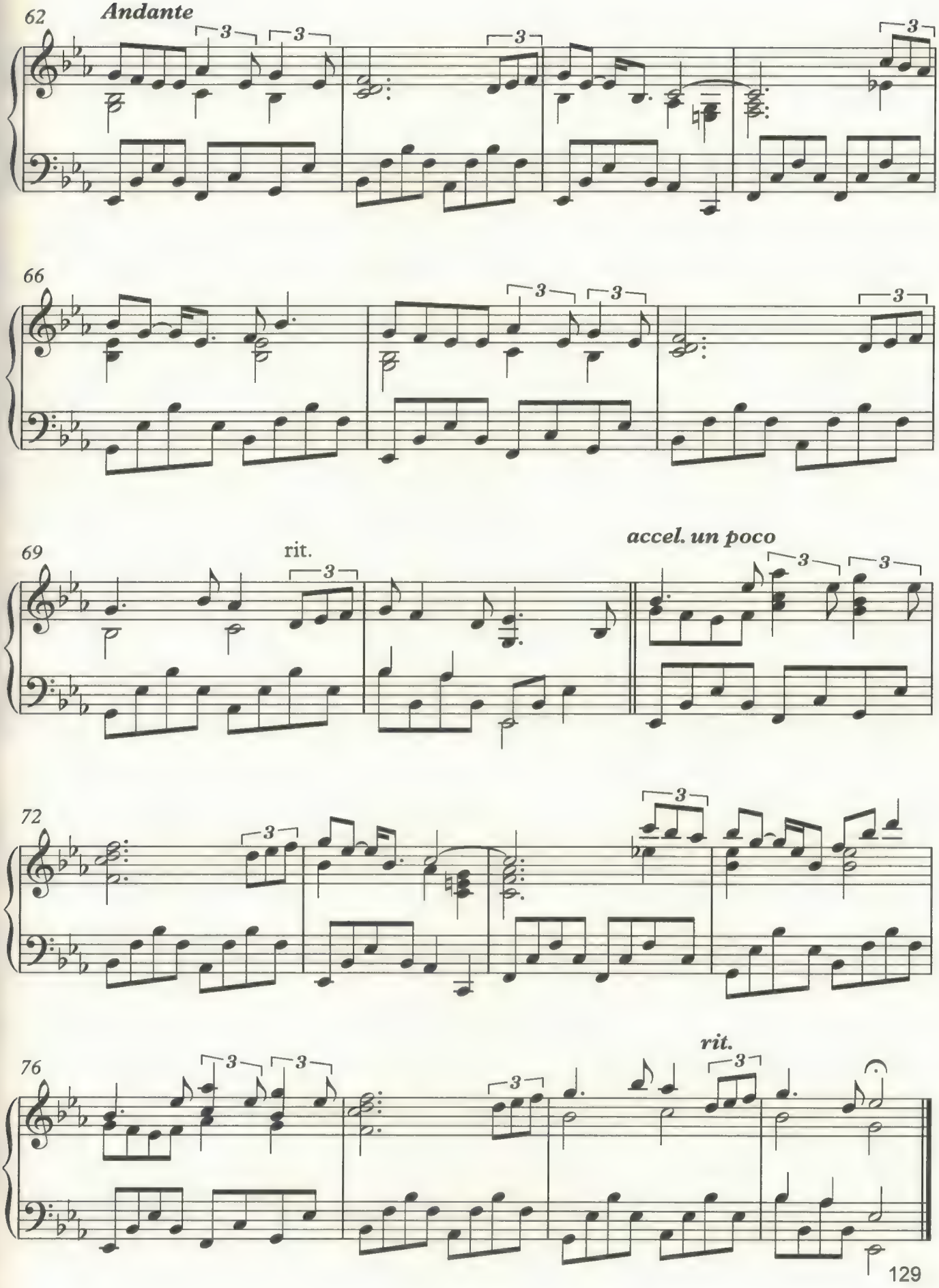

15
rit.
a tempo
Andante
♩ = 80
17
20
22
24
rit.


26
Adagio
3
8vb
rit.
a tempo
30
3
Andante
32
3
35
3
38
rit.
3


"The Thoughts of Emerlist Davjack"
41
a tempo
rit. un poco
a tempo
43
"America"
45
3
3
"Brandenburger"
47
3
3
49

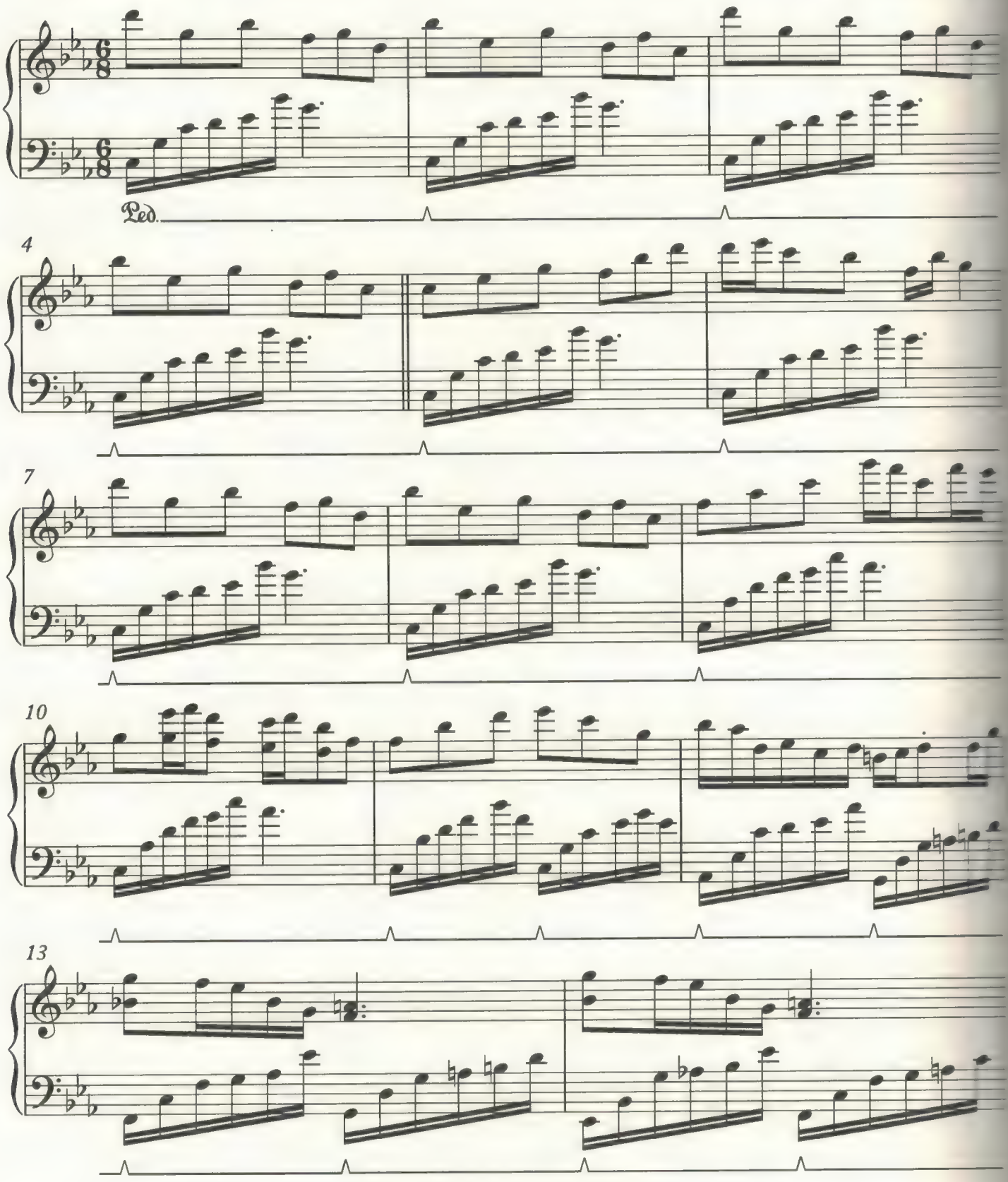

52
"Blue Rondo a la Turk"
accel.
53
3
3
3
3
55
8vb
Adagio, ma piu presto che primo
stretto ....
57
3
3
60
rit.
a tempo
3
3


62
Andante
66
69
rit.
accel. un poco
72
76
rit.

Inferno (Main Title Theme)

Lento

Keith Emerson



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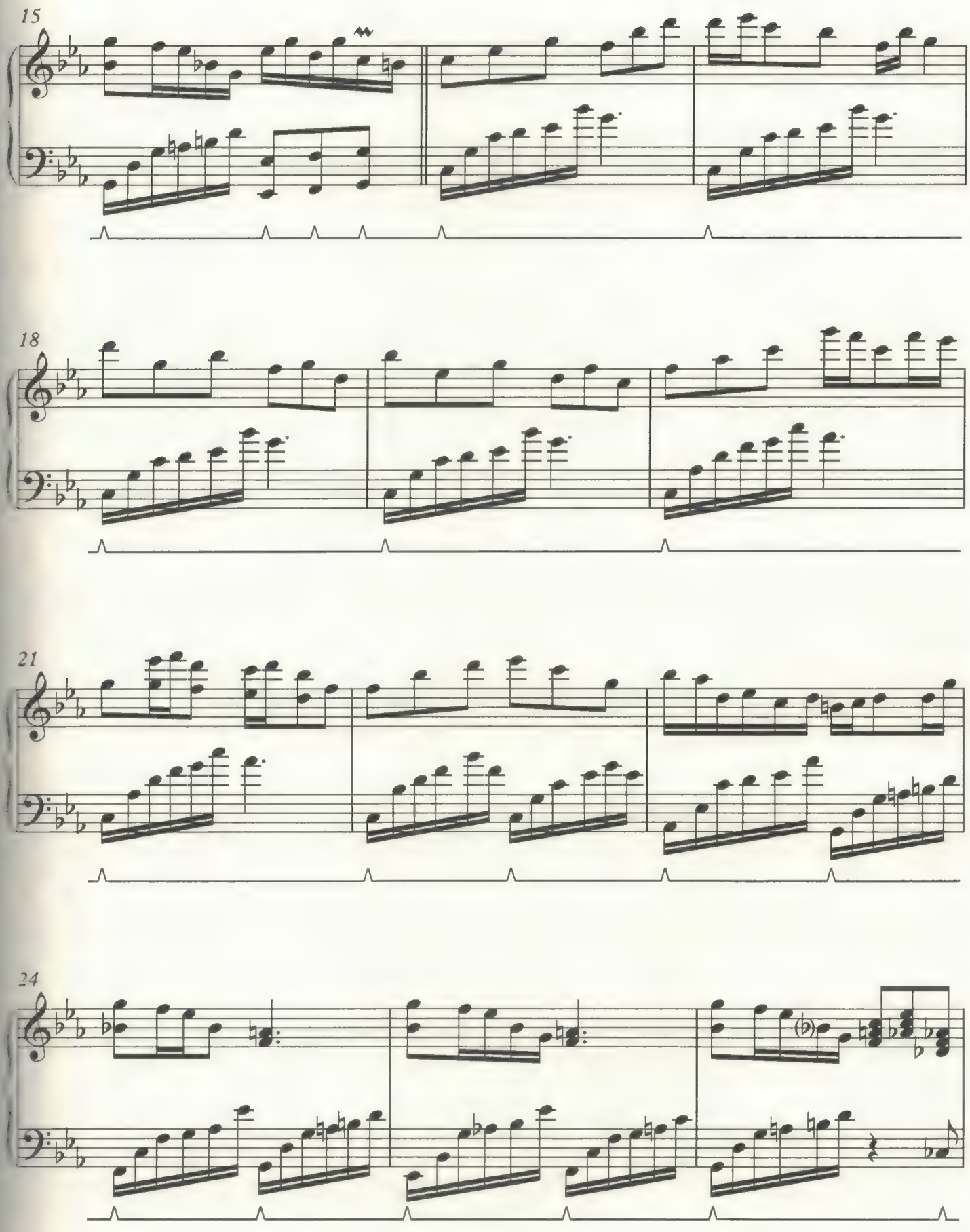
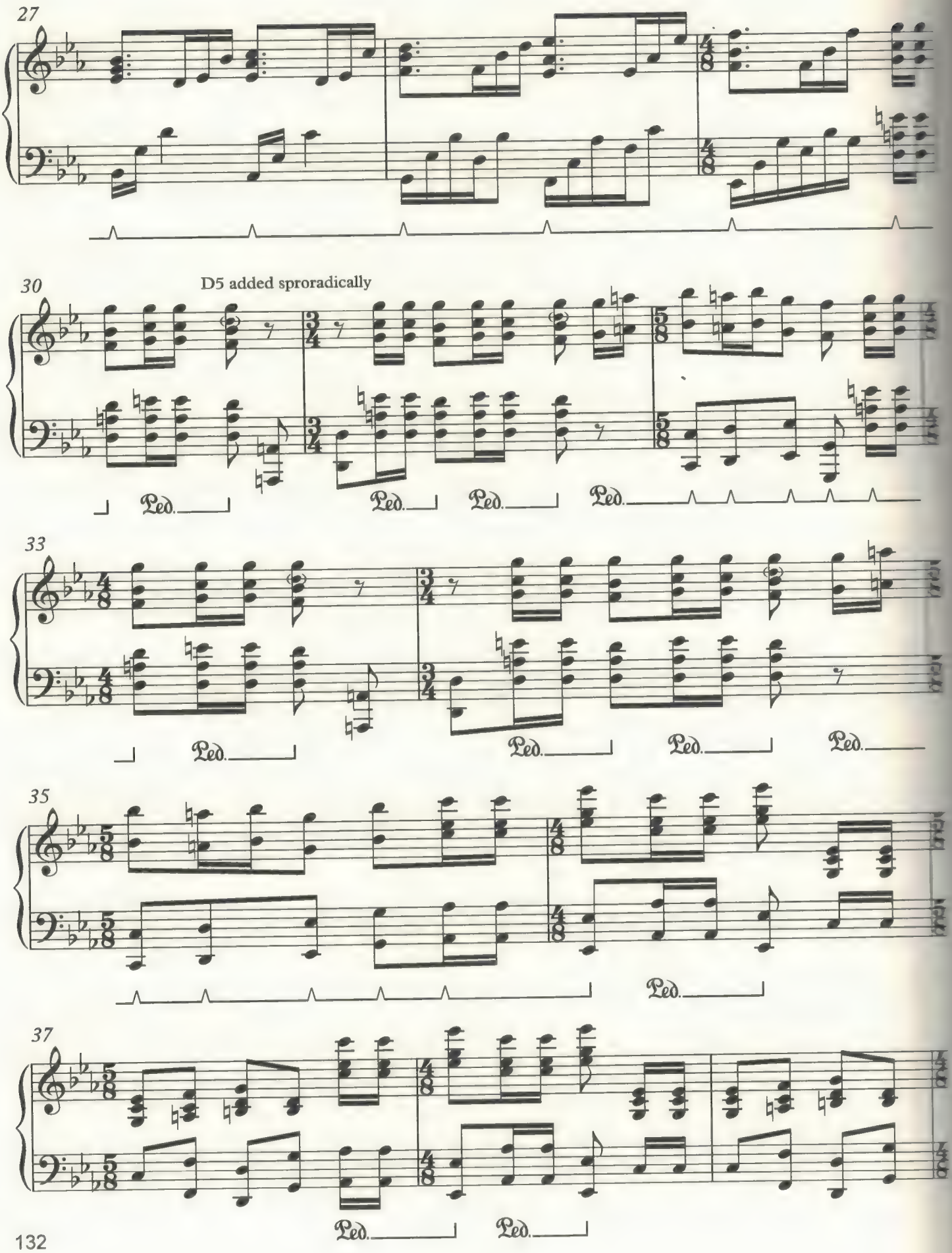
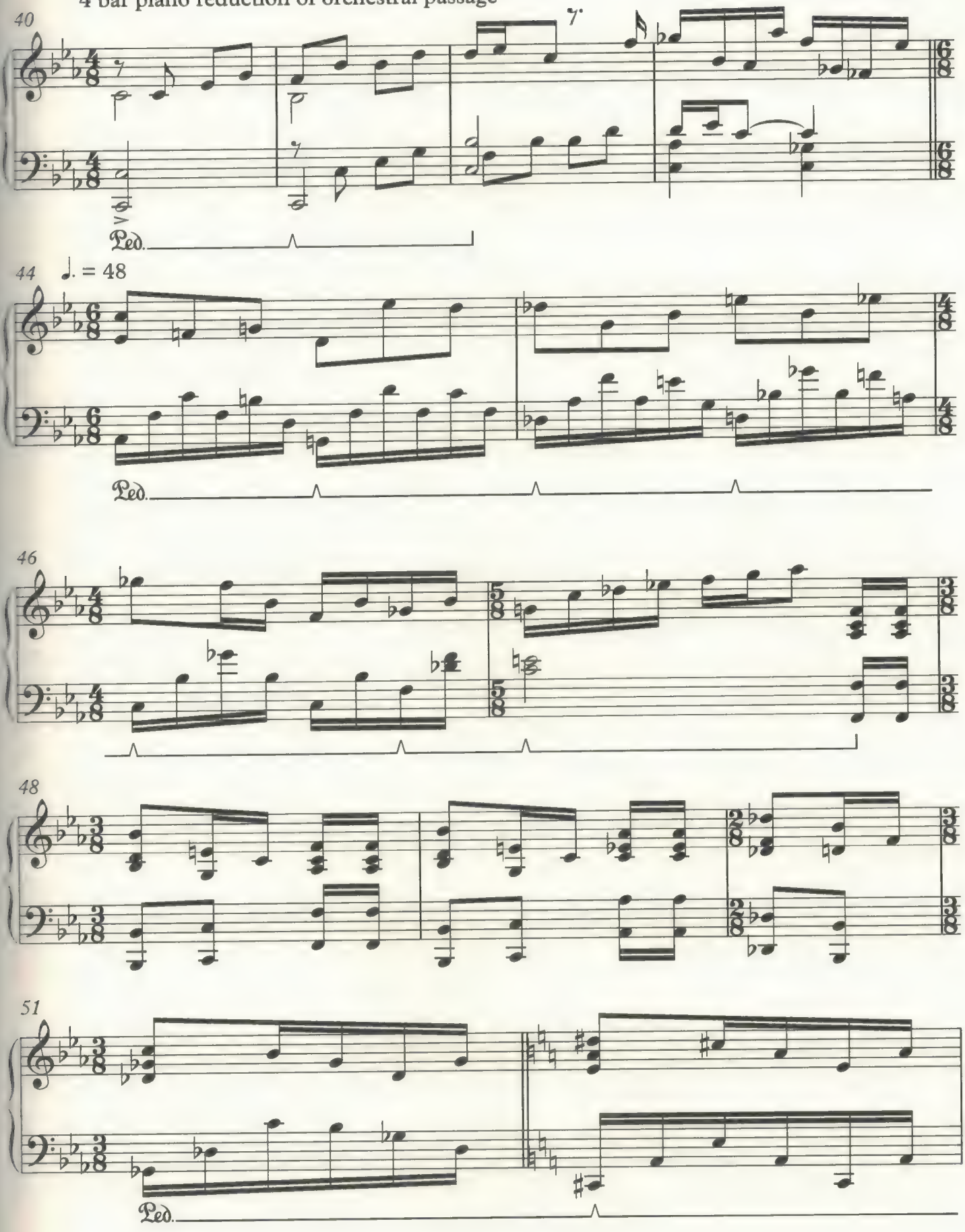
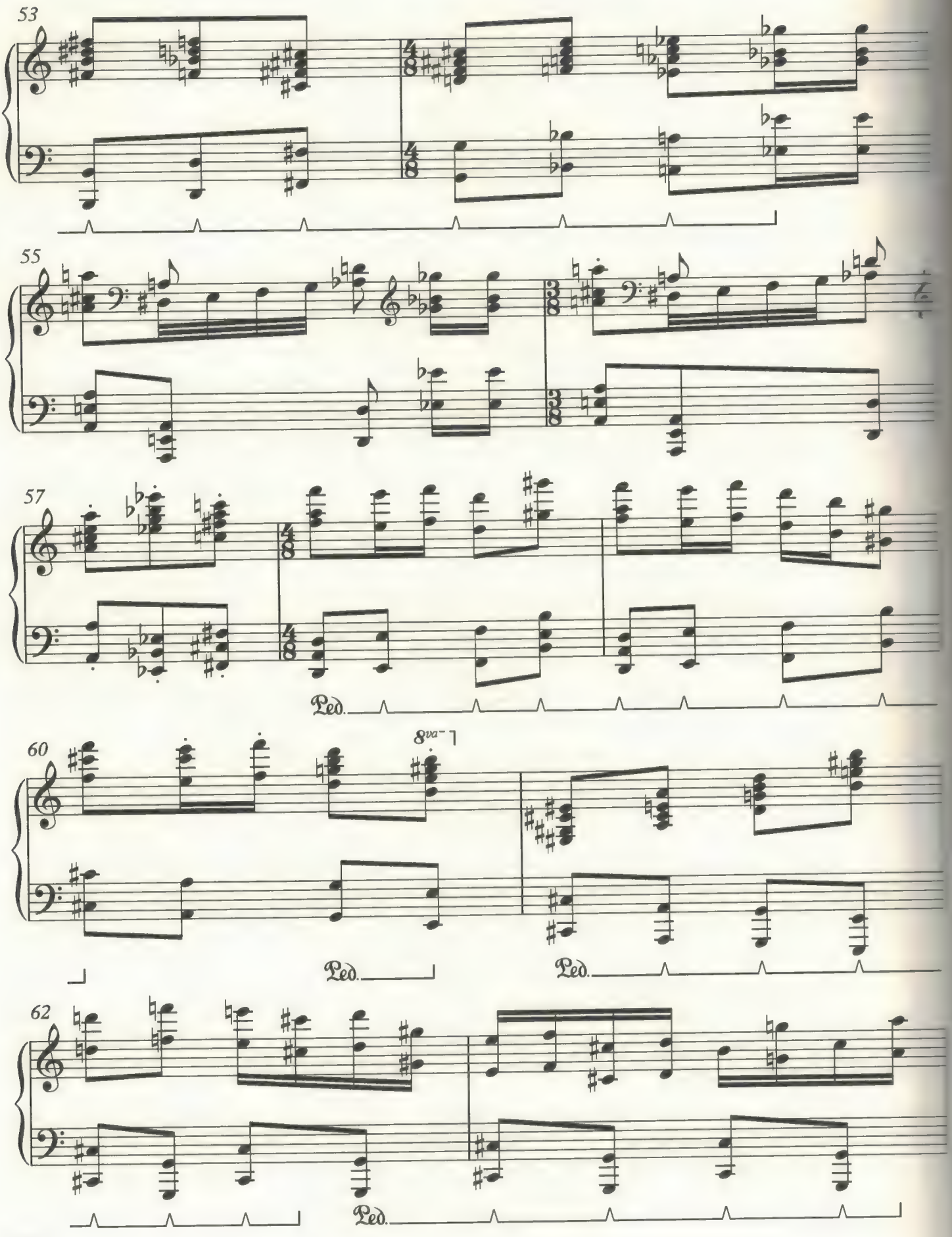
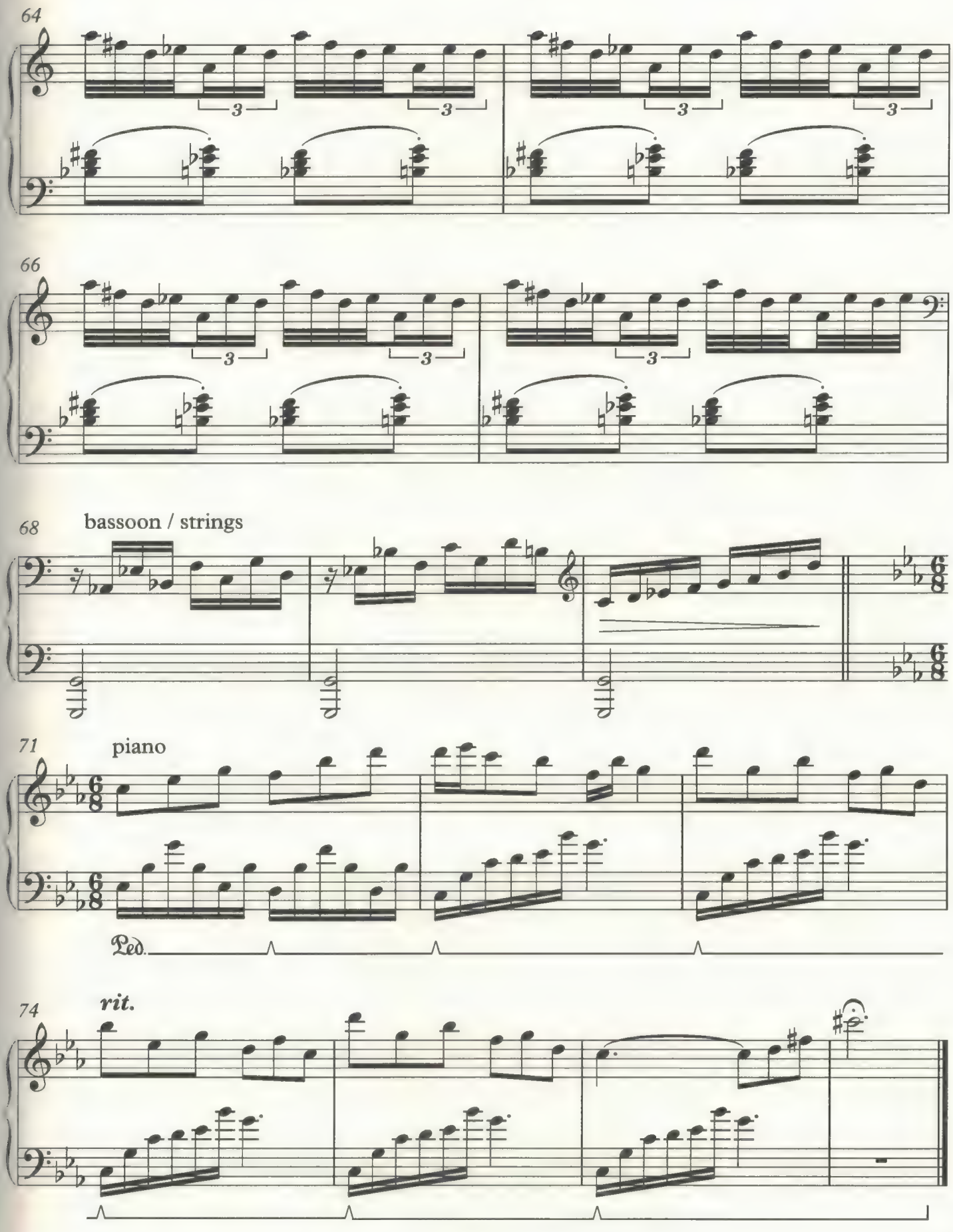

15
18
21
24


27
30
D5 added sproradically
Ped.
33
35
37

4 bar piano reduction of orchestral passage



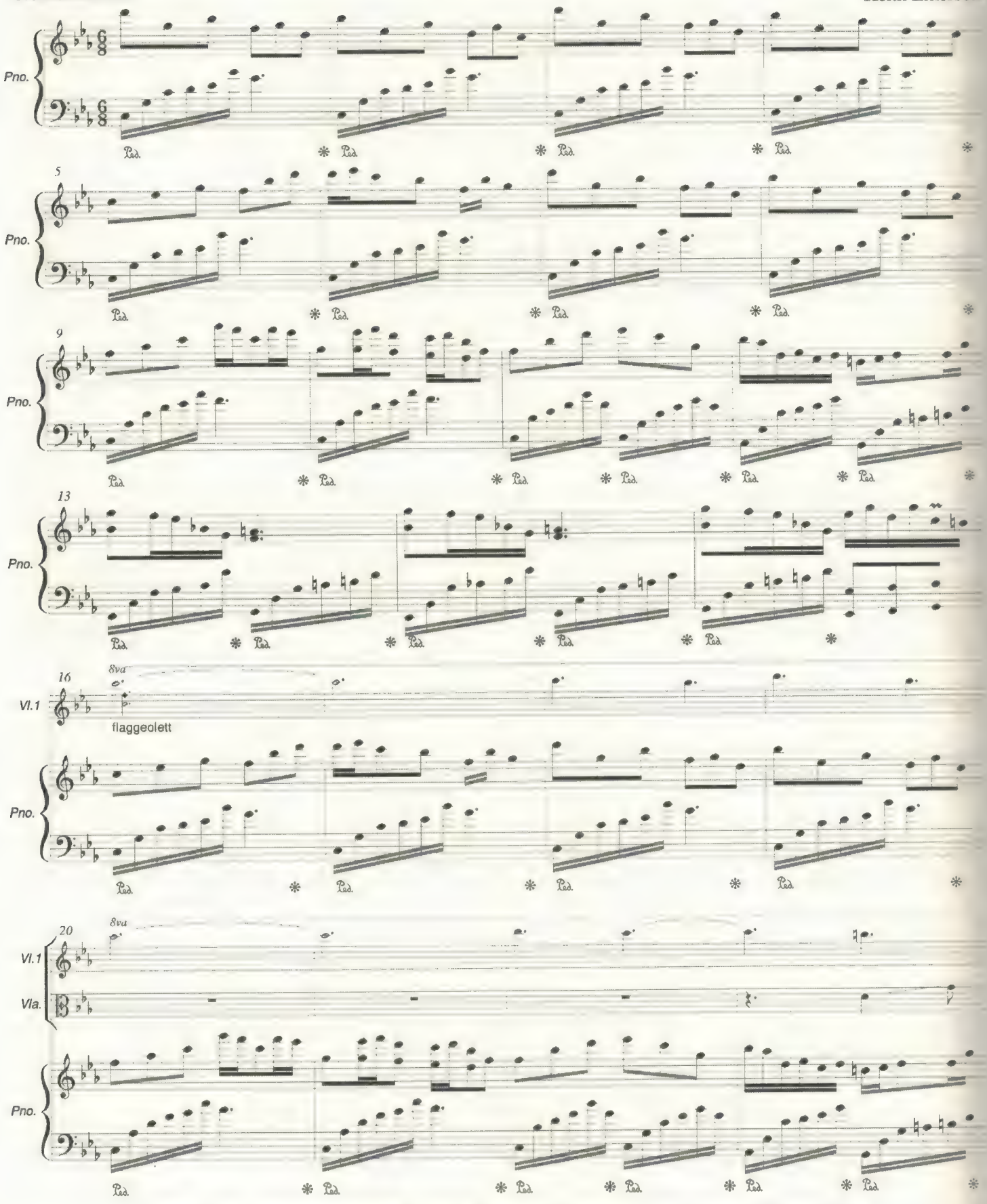

53
55
57
Ped.
60
8va
Ped.
Ped.
62
Ped.


64
3
3
3
3
66
3
3
3
68
bassoon / strings
71
piano
Ped.
74
rit.

Inferno (Main Title)

Orchestral Score *

Keith Emerson



* Whilst Keith's manuscript was used as a basis, the recording was used for final reference. Thomas Müller

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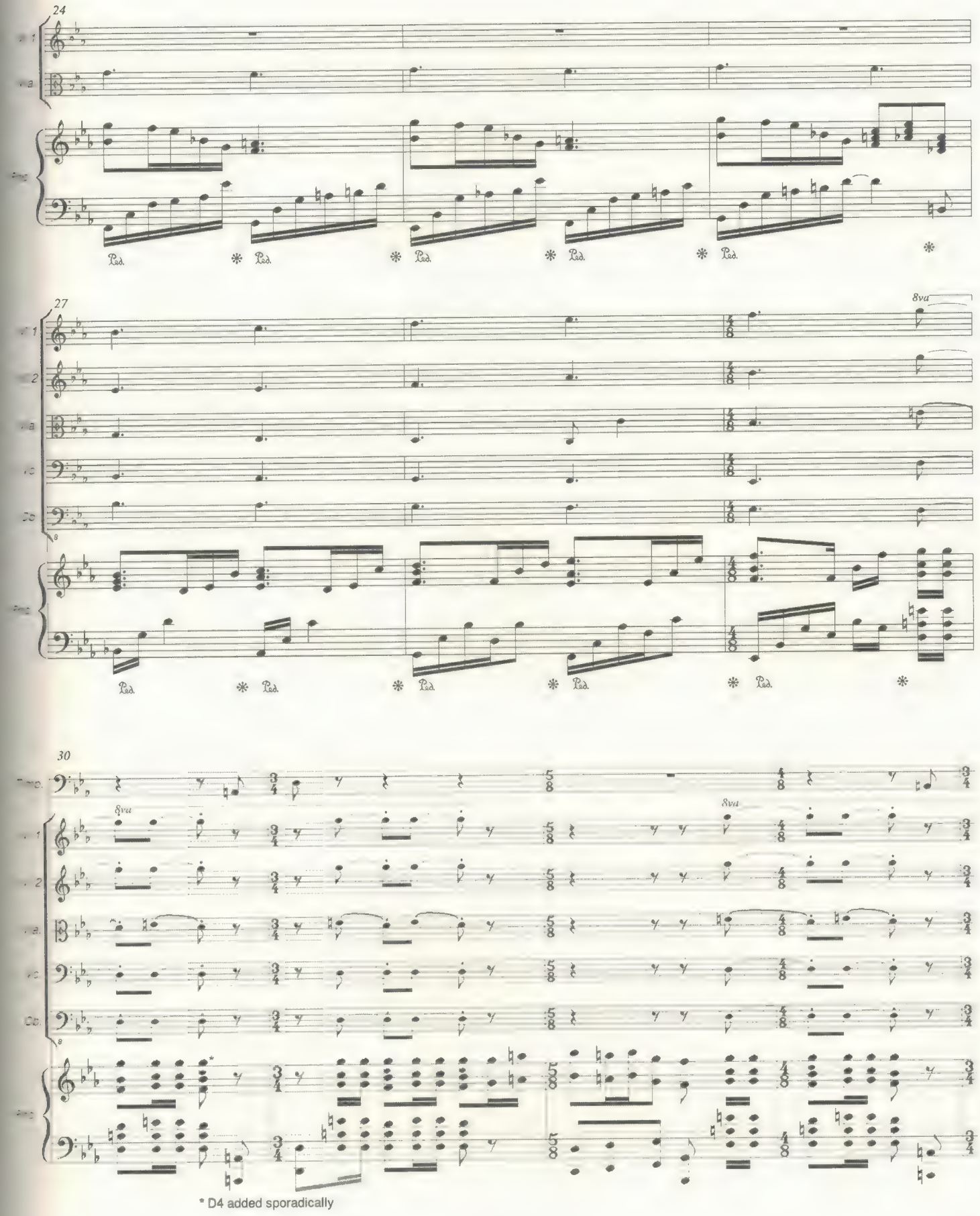
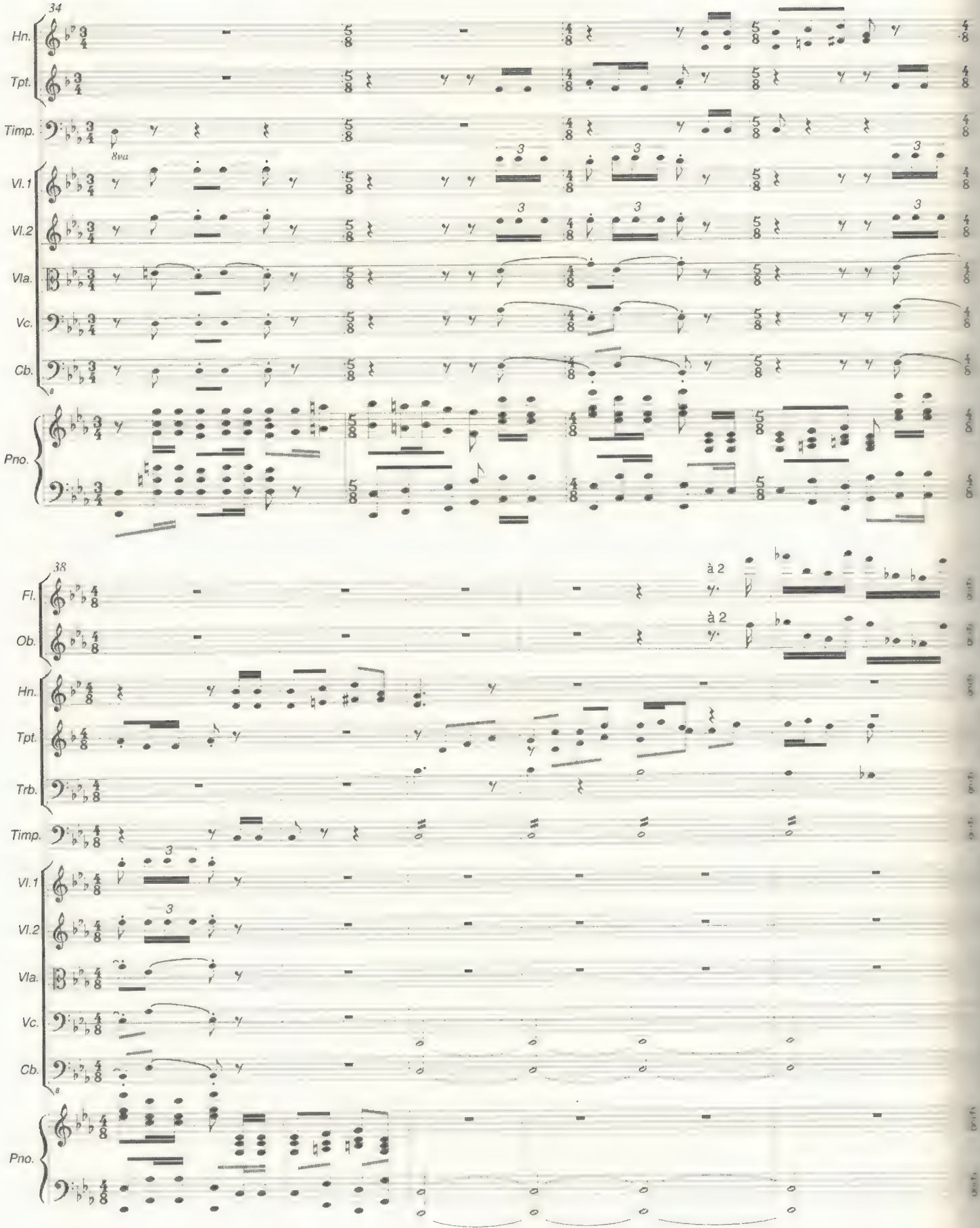
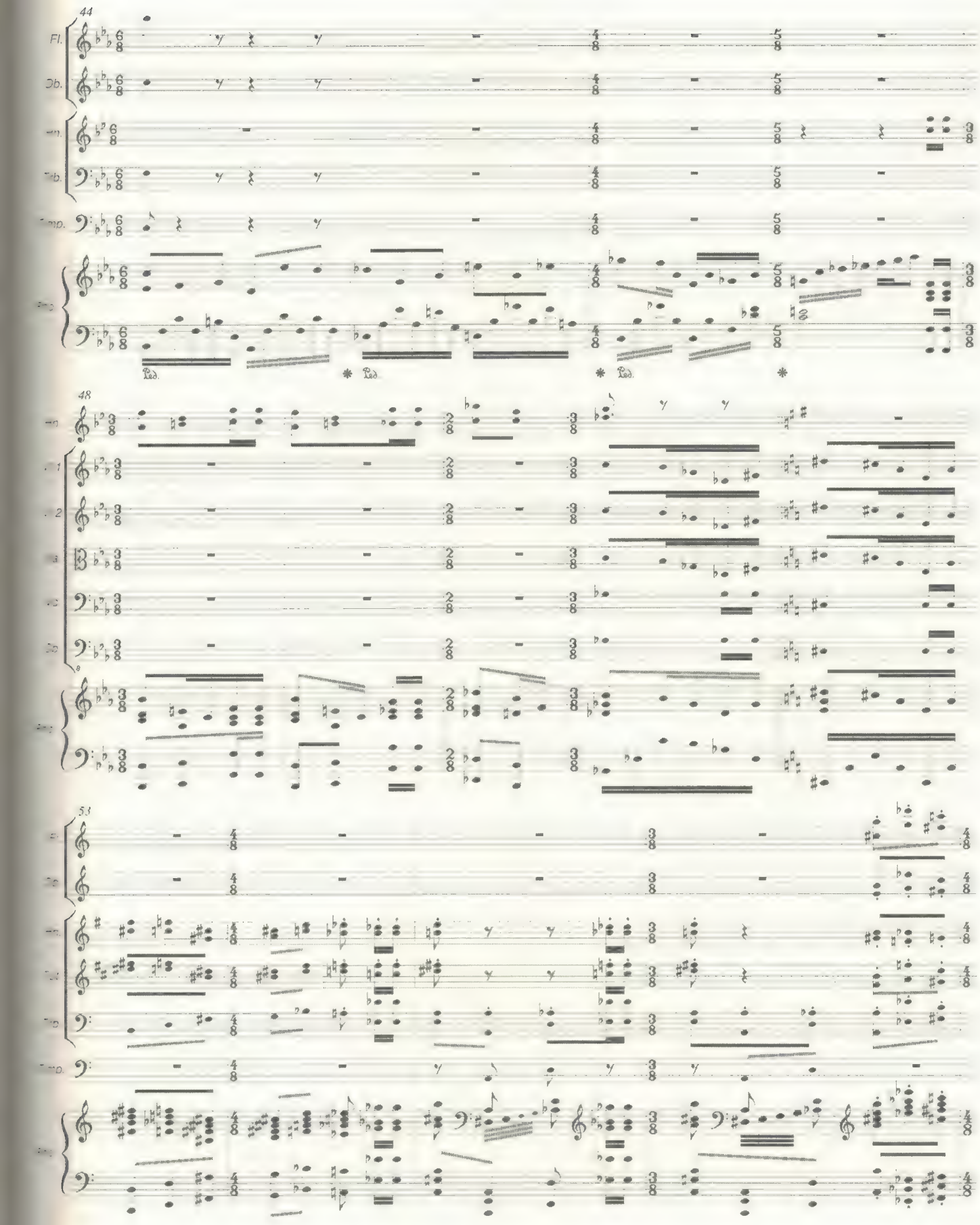
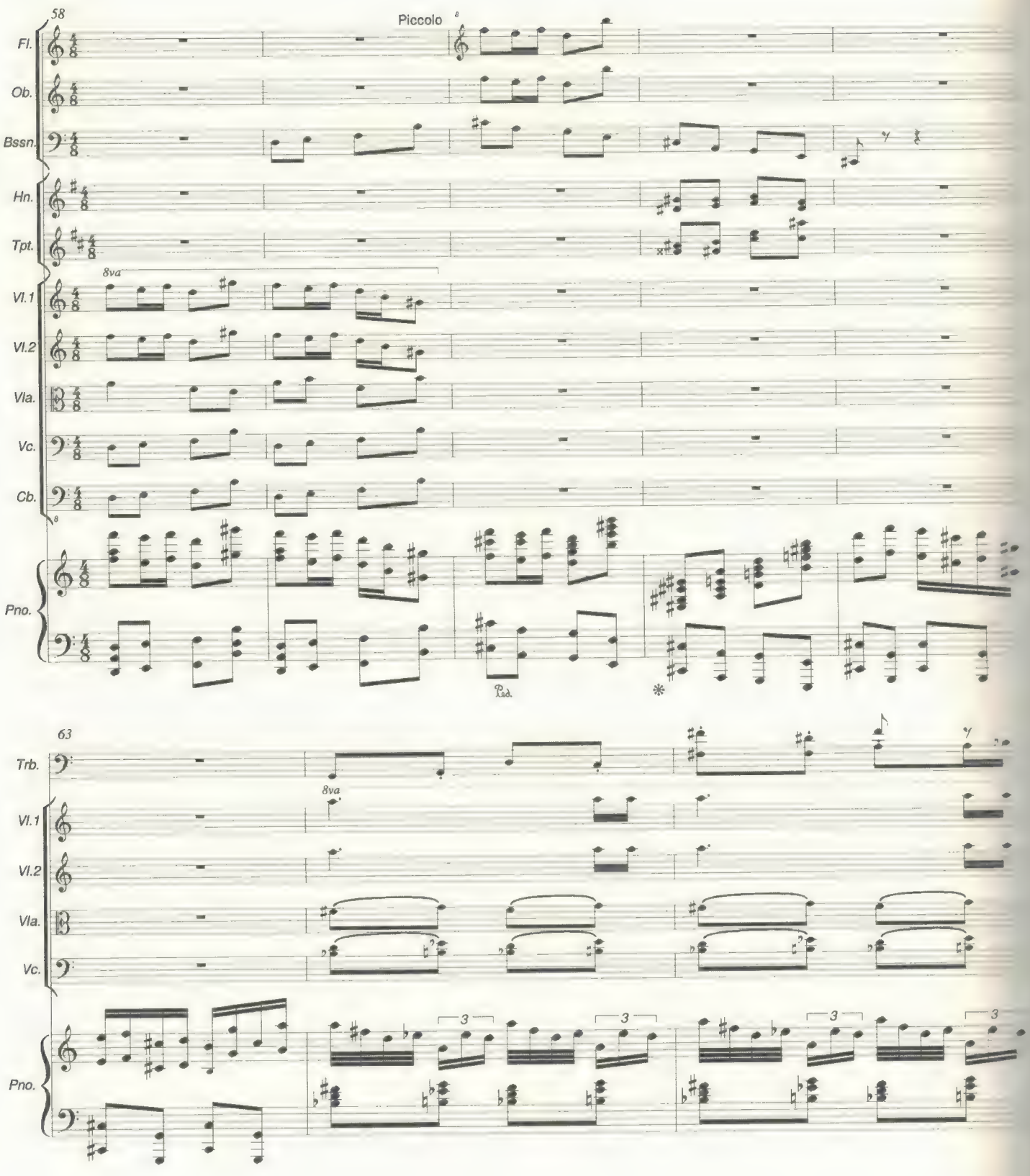
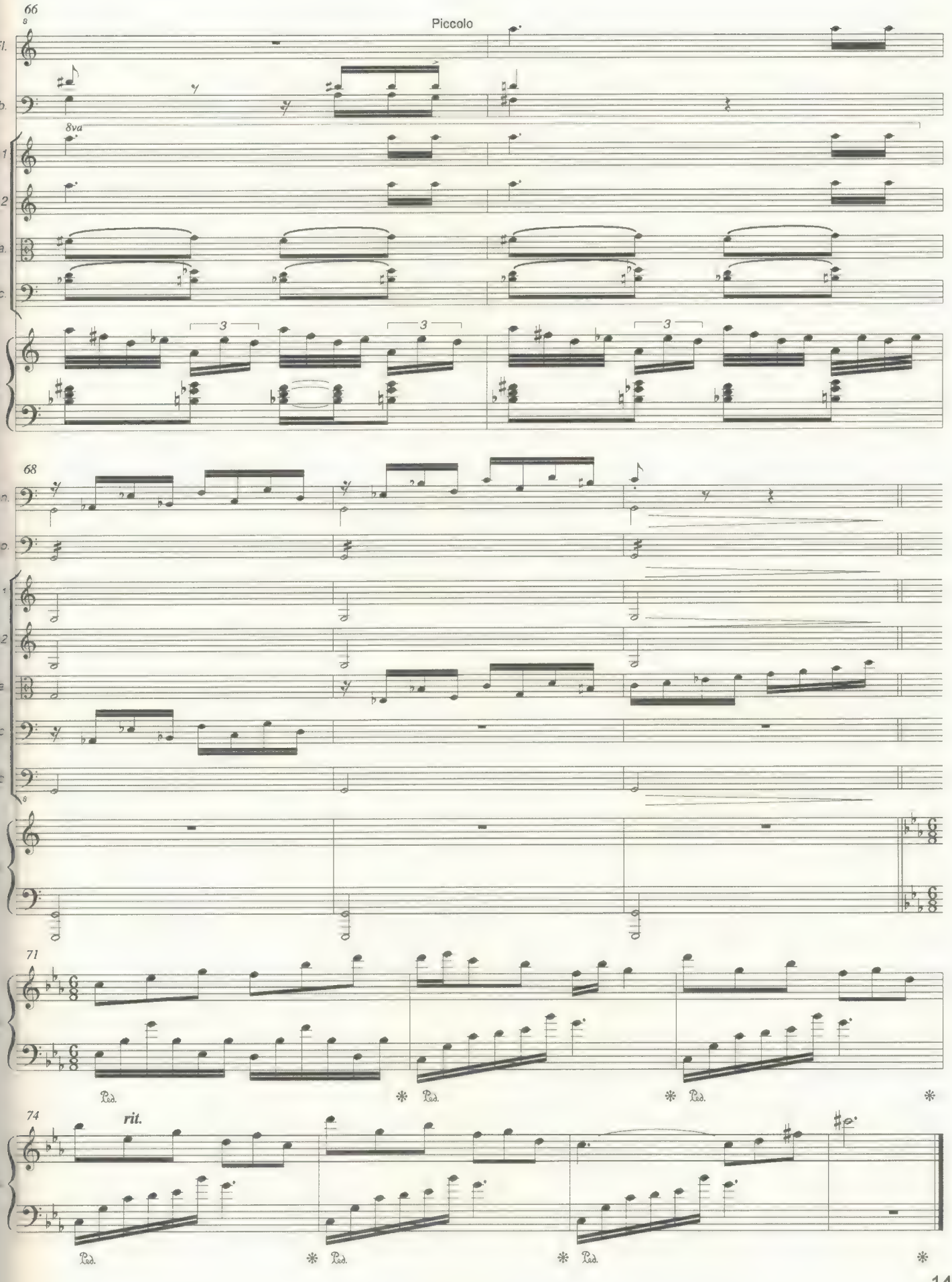

24
Vln. 1
Vla.
Pno.
Ped.
27
8va
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Pno.
30
Pno.
8va
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Pno.
* D4 added sporadically


34
Hn.
Tpt.
Timp.
8va
Vl.1
Vl.2
Vla.
Vc.
Cb.
Pno.
38
Fl.
Ob.
à 2
à 2
Hn.
Tpt.
Trb.
Timp.
Vl.1
Vl.2
Vla.
Vc.
Cb.
Pno.


44
Fl.
Ob.
Timp.
Ped.
48
53


58
Piccolo
Fl.
Ob.
Bssn.
Hn.
Tpt.
8va
Vl.1
Vl.2
Vla.
Vc.
Cb.
Pno.
Ped.
63
Trb.
8va
Vl.1
Vl.2
Vla.
Vc.
Pno.
3
3
3
3


66
Piccolo
Fl.
Trb.
8va
Vln. 1
Vln. 2
Vla.
Vc.
Pno.
3
3
3
68
Bssn.
Timp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Pno.
71
Pno.
Ped.
Ped.
Ped.
74
rit.
Pno.
Ped.
Ped.
Ped.

Piano Concerto No. 1

Keith Emerson

Piano reduction by Daniel Dorff

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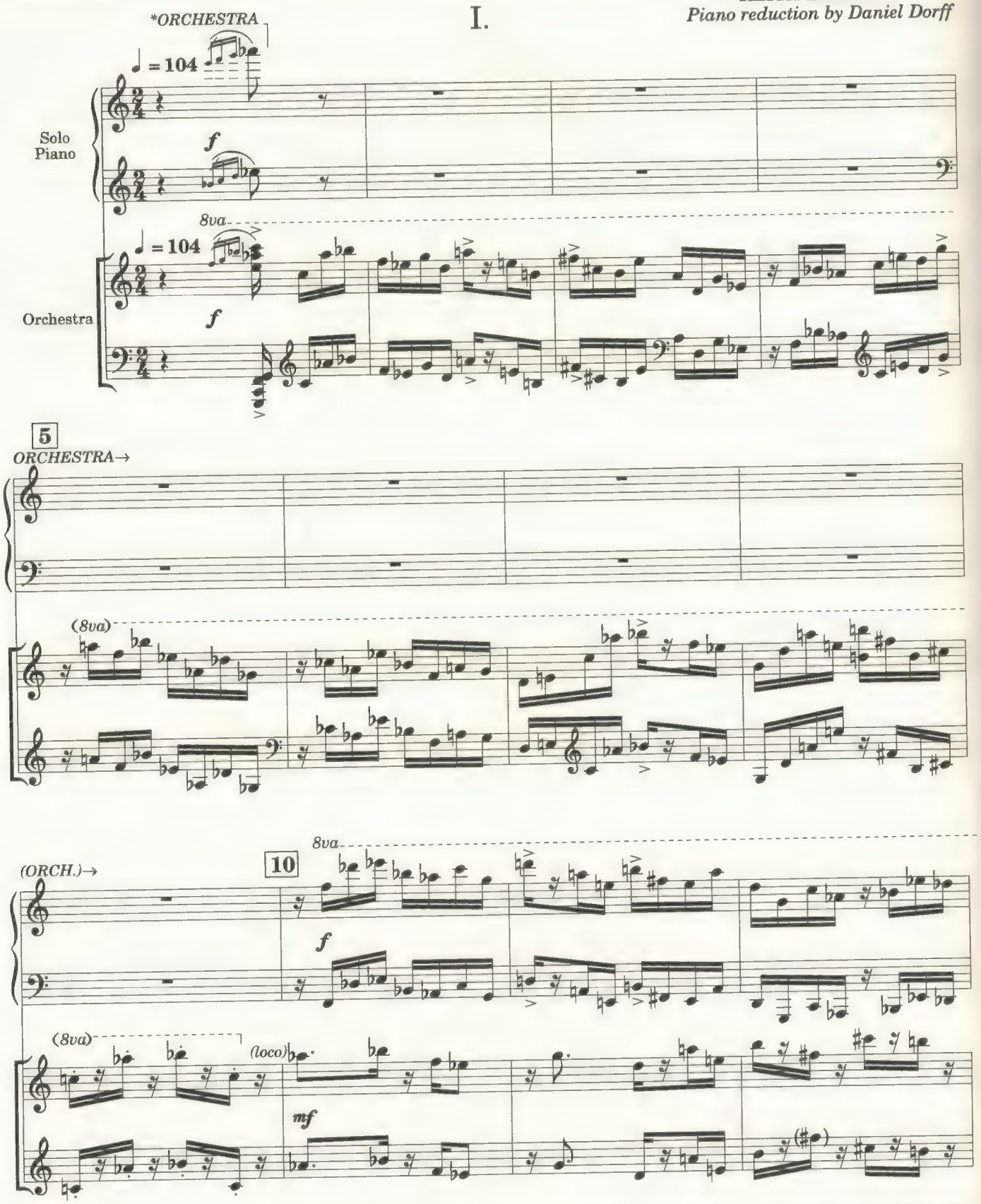
Piano Concerto No. 1

Duration: c. 19'

I.

KEITH EMERSON
Piano reduction by Daniel Dorff



* In bars 1-58, music shown in the soloist's part is part of the orchestral reduction, to be played only in two-piano performances. When performing with orchestra, the soloist's first entrance is at bar 69.

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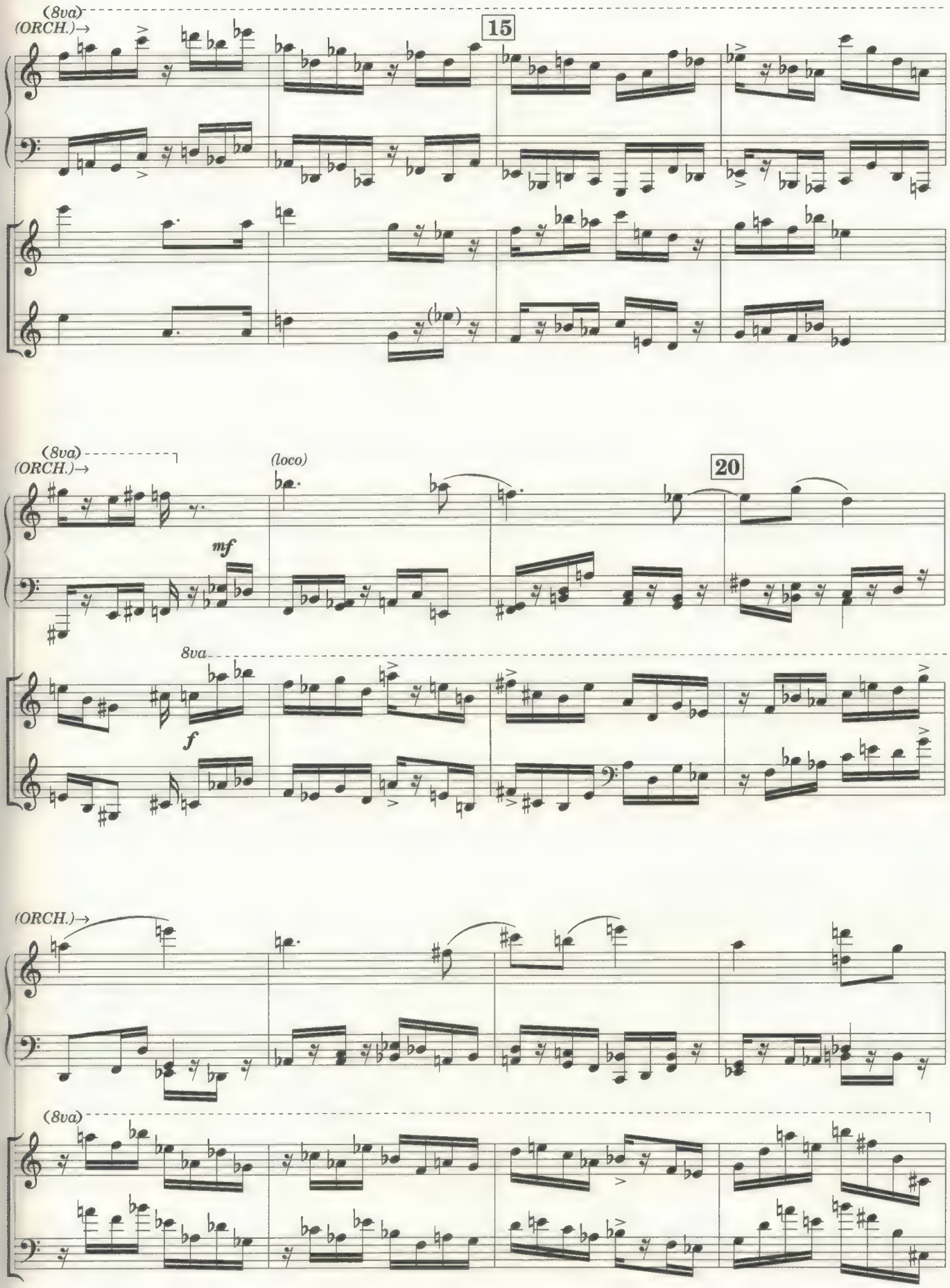
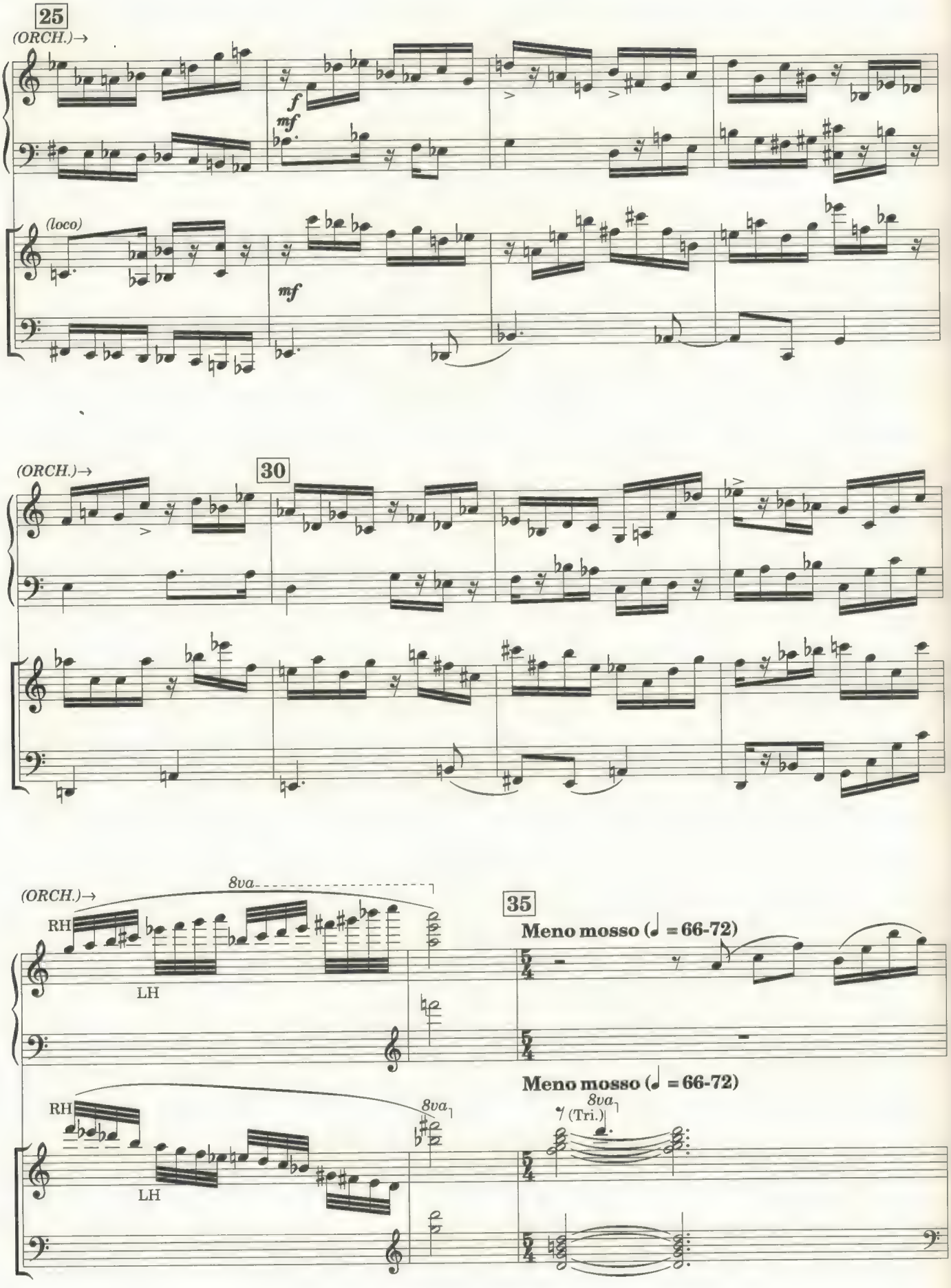
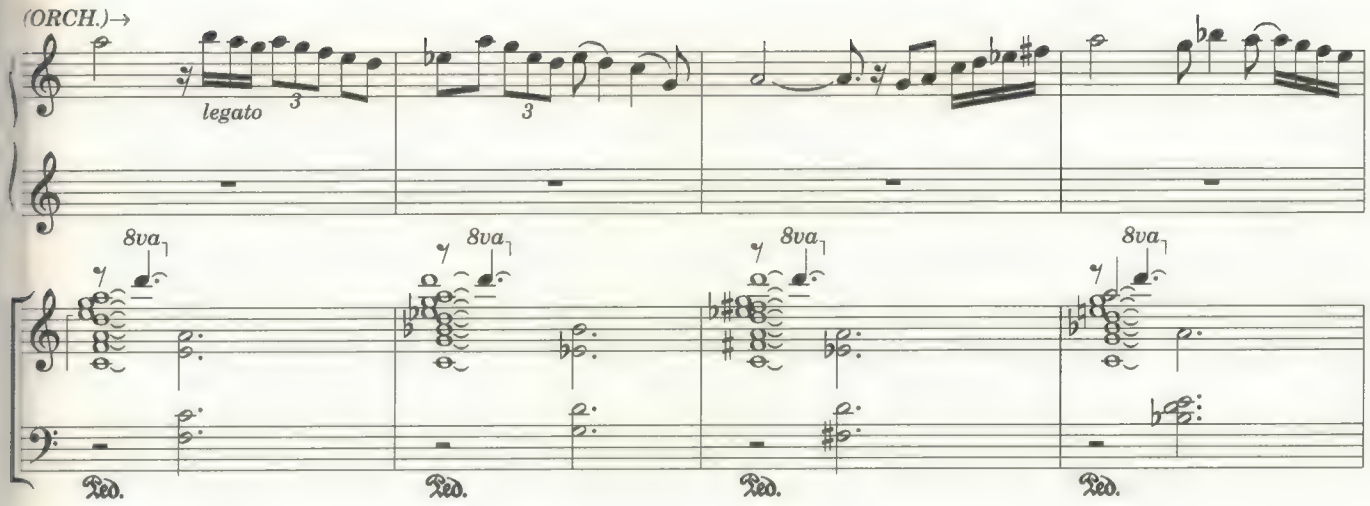
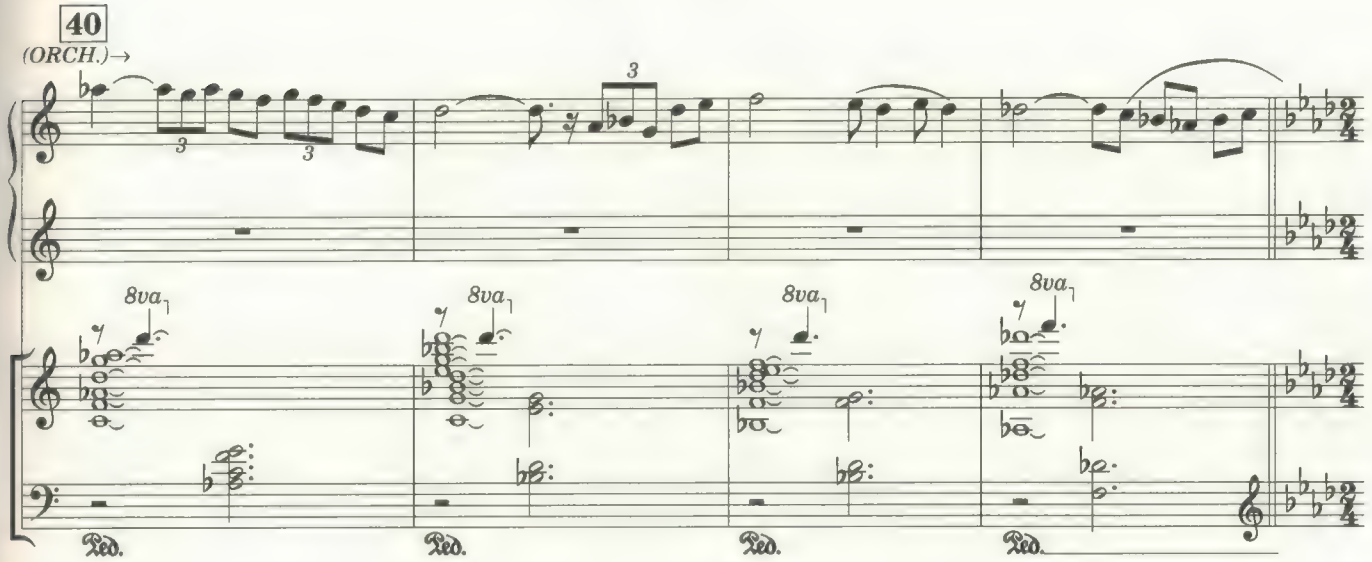
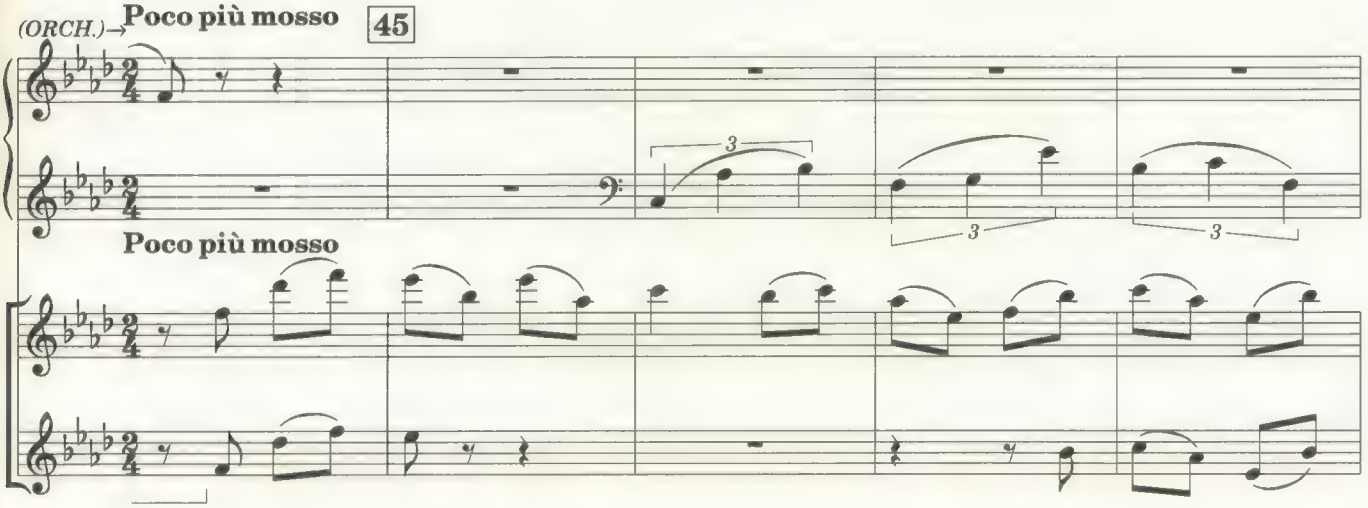
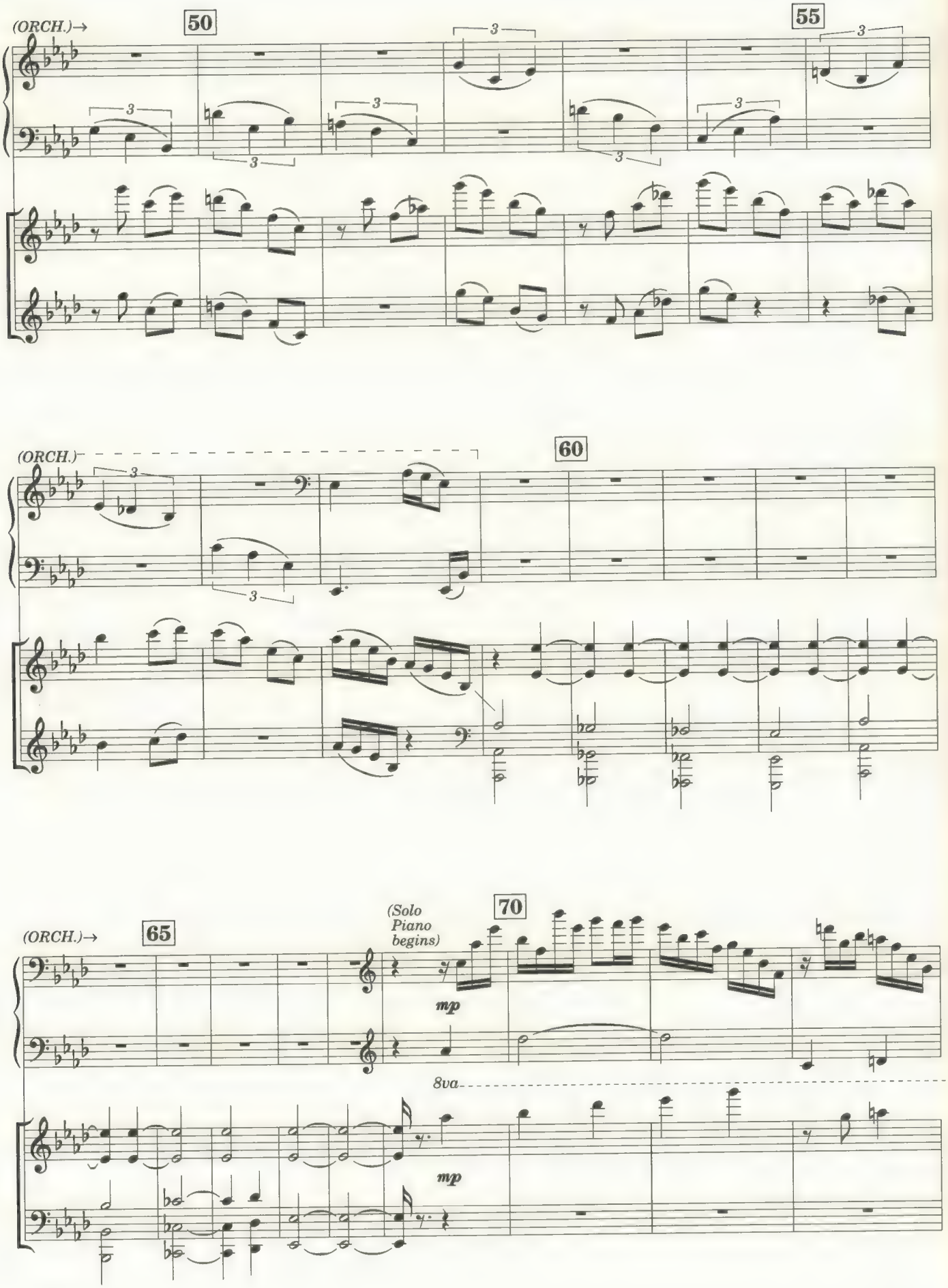

(8va)
(ORCH.)→
15
(loco)
20
mf
8va
f
(ORCH.)→
(8va)

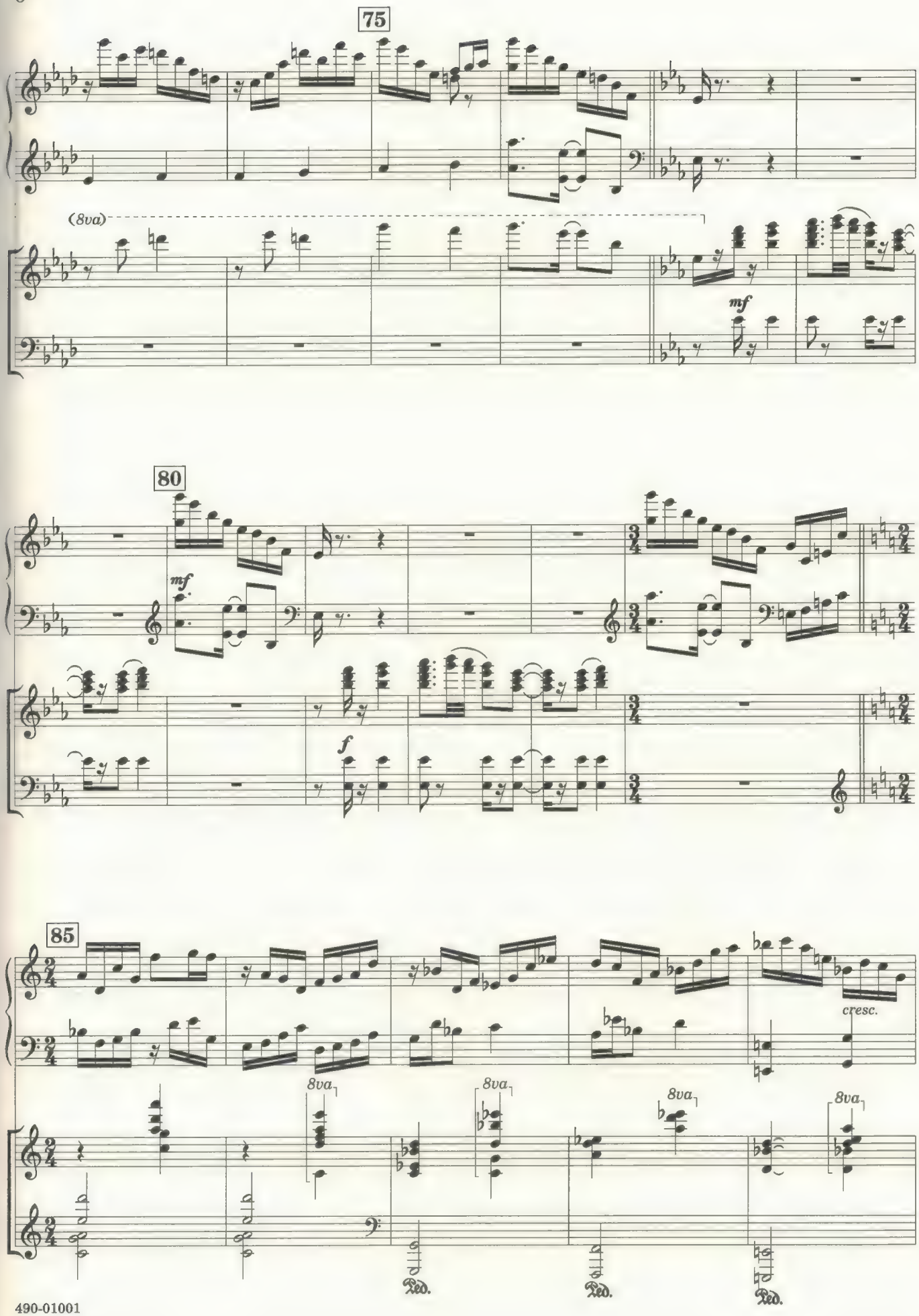

25
(ORCH.)→
f
mf
(loco)
mf
30
(ORCH.)→
8va
RH
LH
35
Meno mosso (♩ = 66-72)
RH
LH
8va
8va
(Tri.)
Meno mosso (♩ = 66-72)

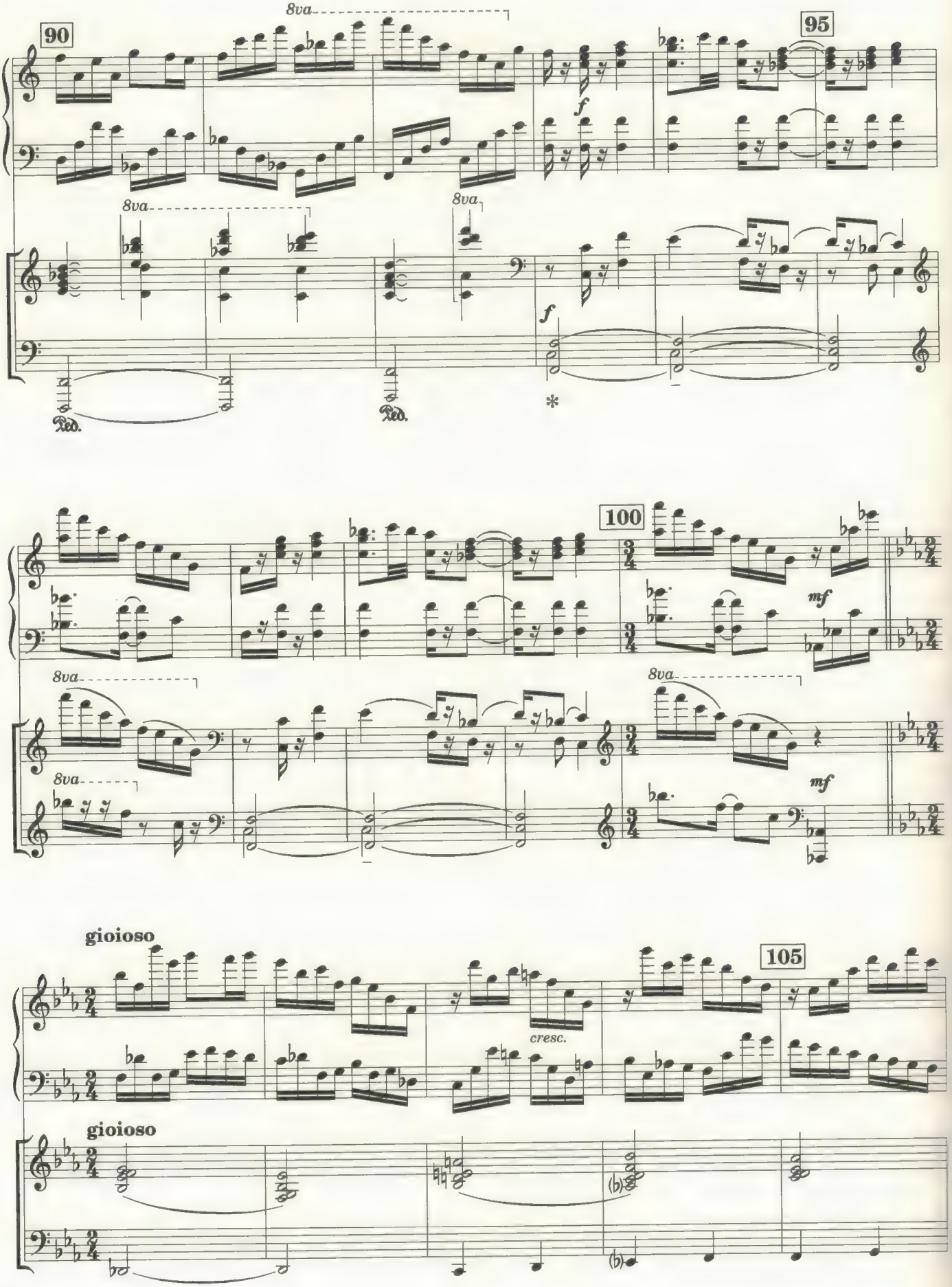

(ORCH.)→
legato
3
8va
Ped.

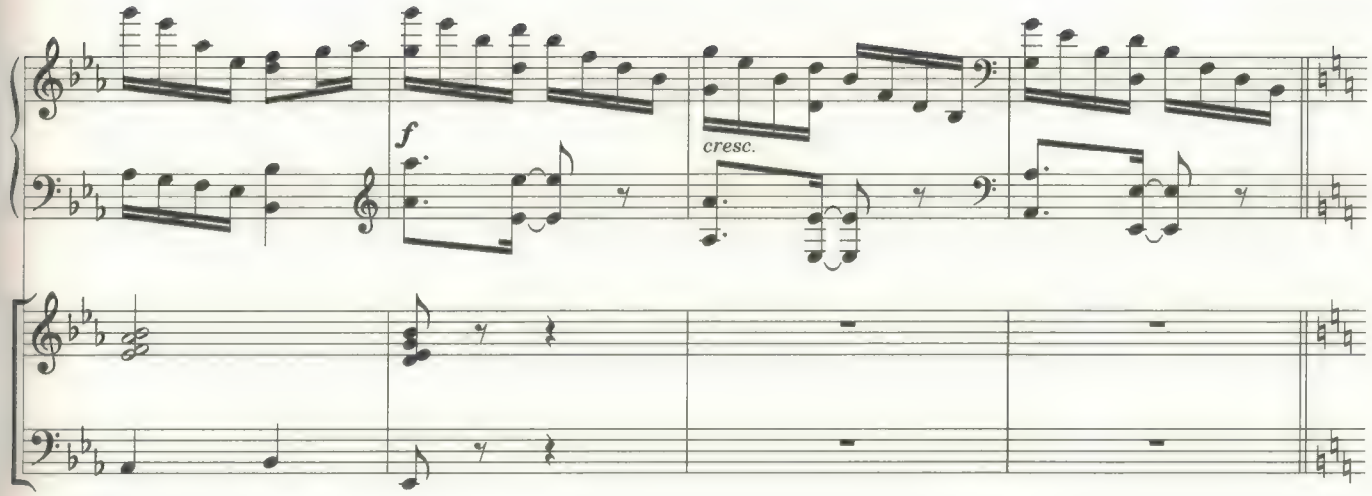

40
(ORCH.)→
3
8va
Ped.


(ORCH.)→
Poco più mosso
45
3
Poco più mosso

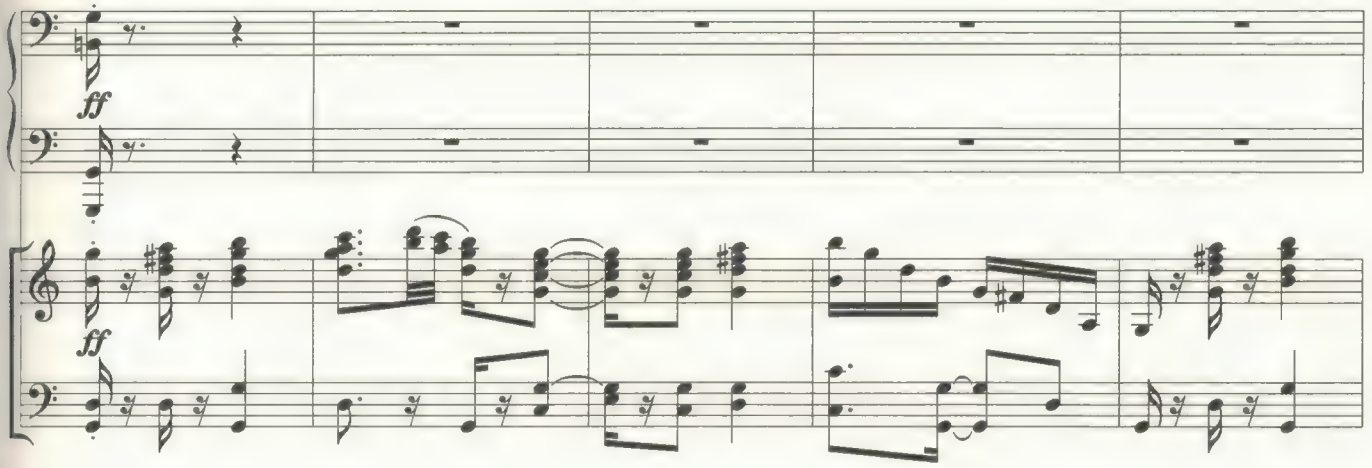

(ORCH.)→
50
55
(ORCH.)
60
(ORCH.)→
65
(Solo Piano begins)
70
mp
8va
mp


75
(8va)
mf
80
mf
f
85
8va
8va
8va
8va
cresc.
Ped.
Ped.
Ped.

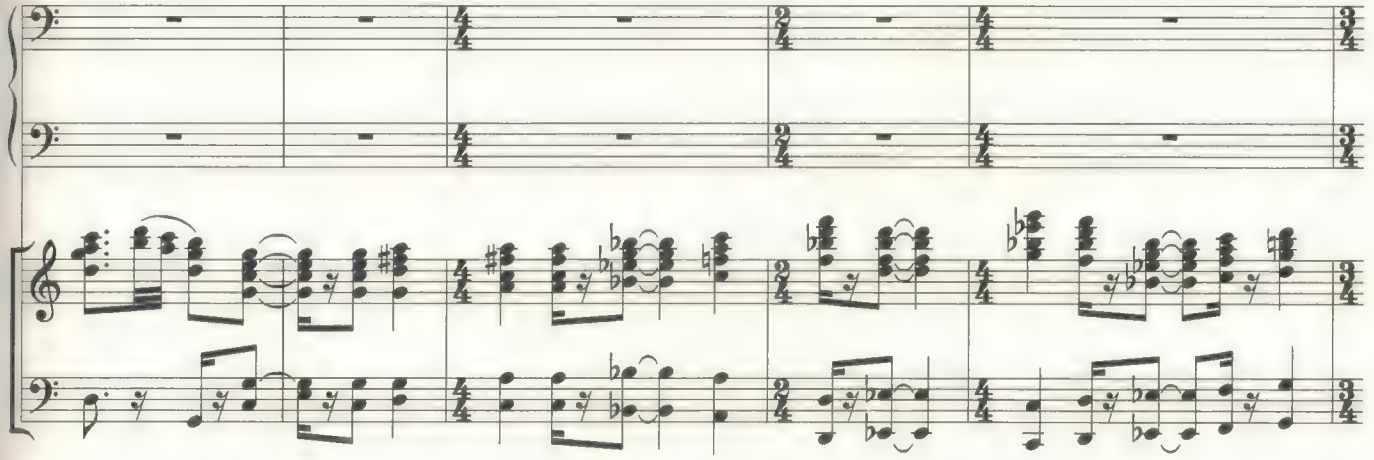

90
95
100
105
8va
f
mf
cresc.
gioioso
Ped.
*

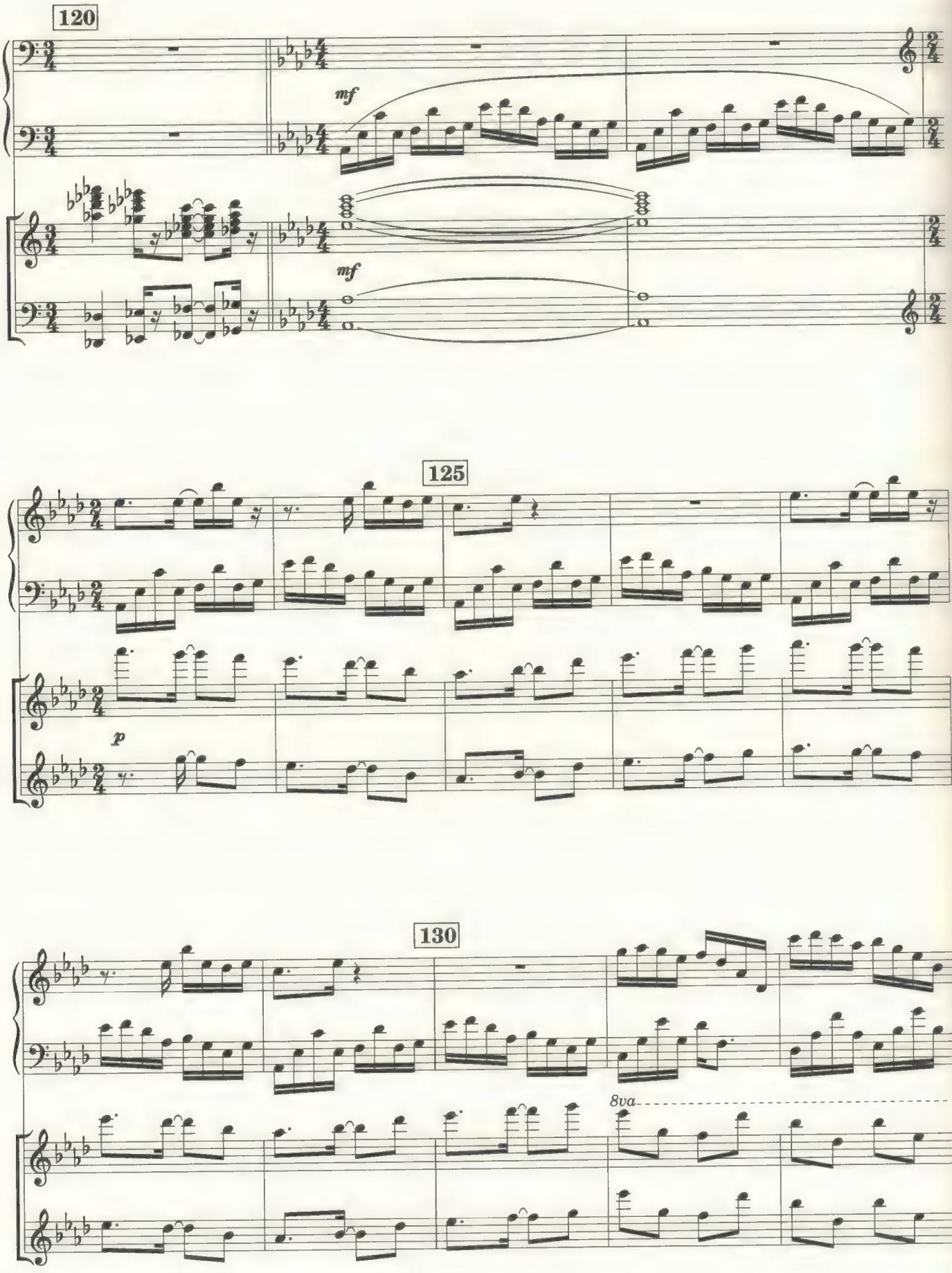


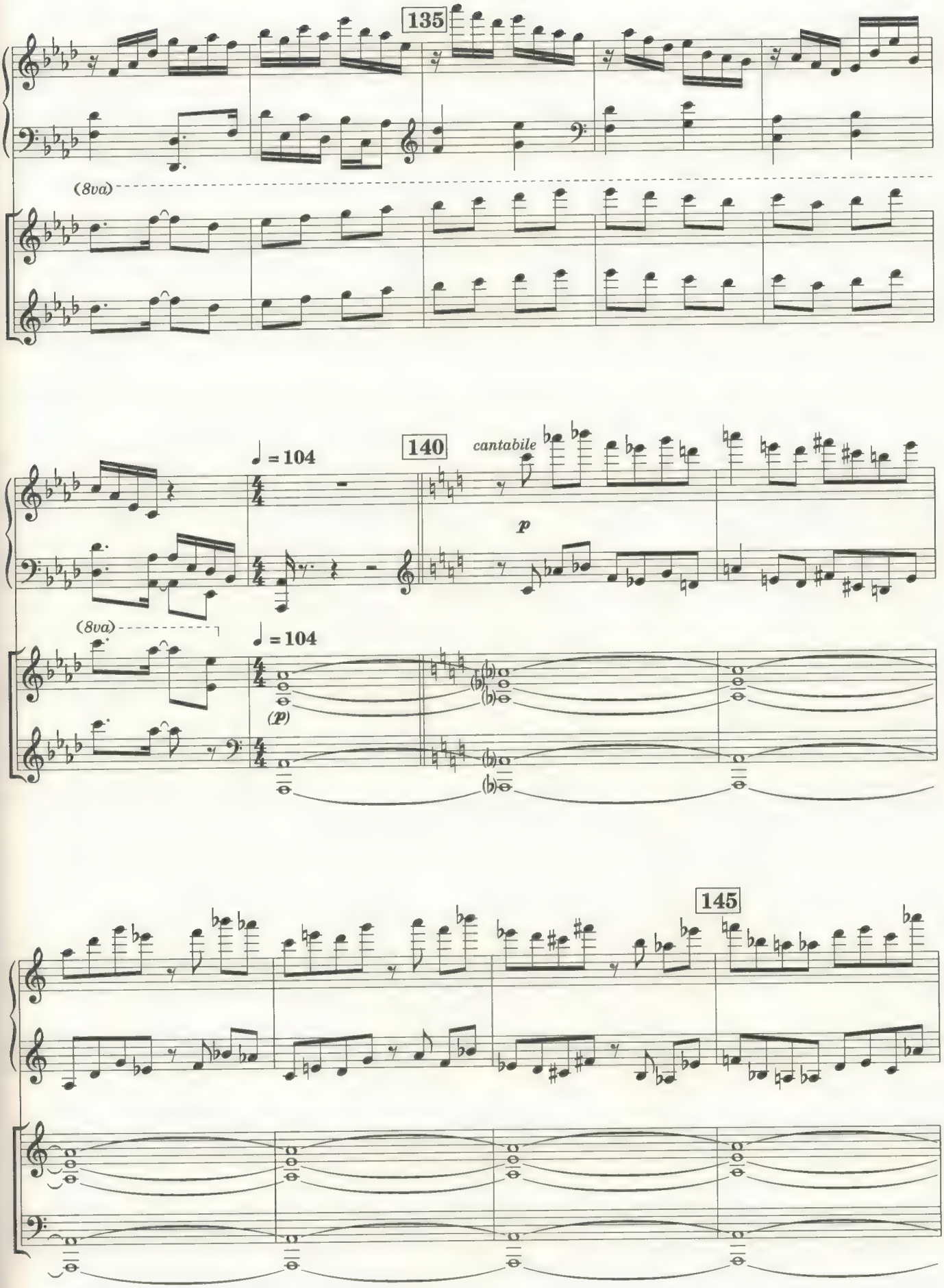
110

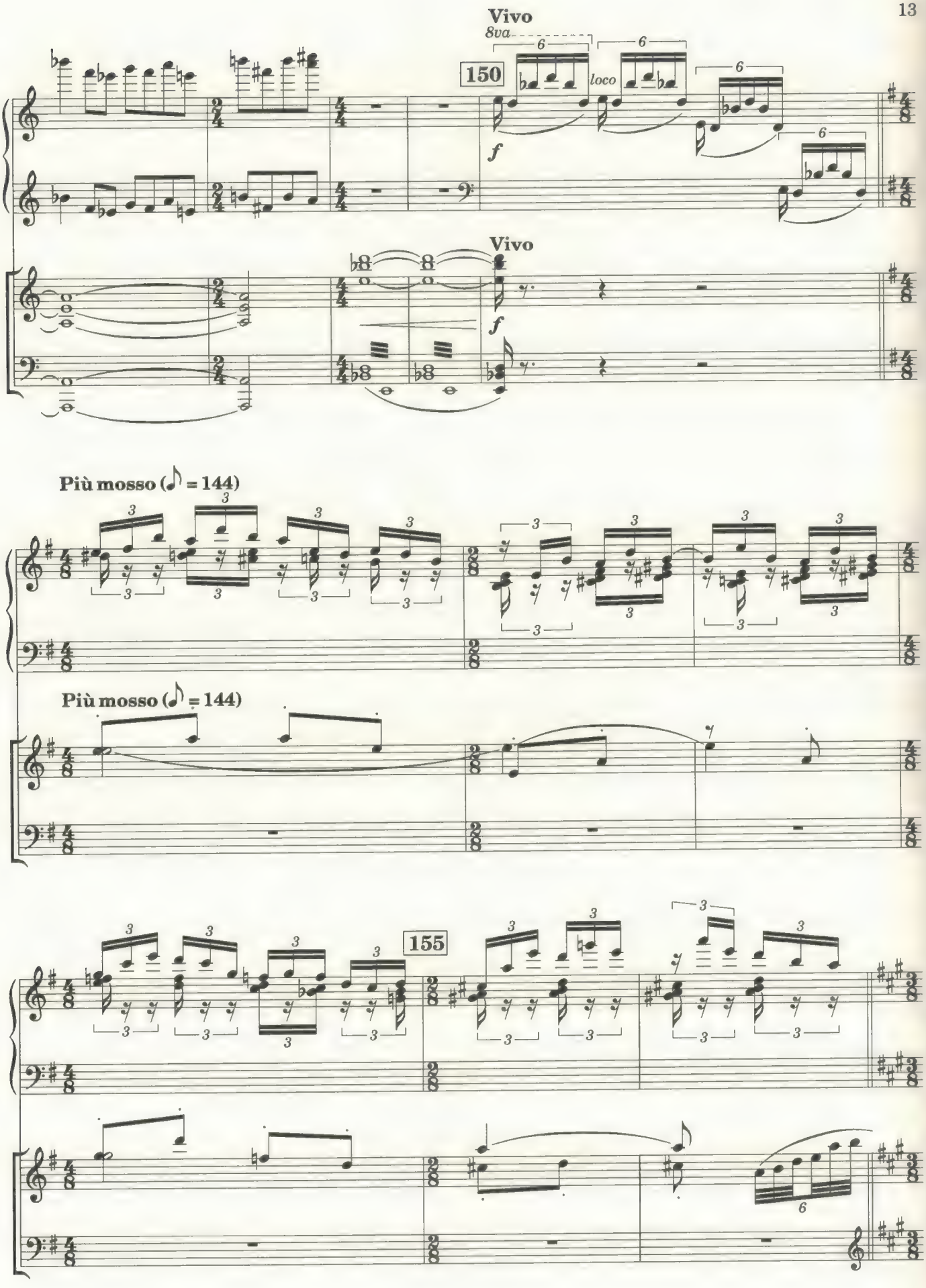


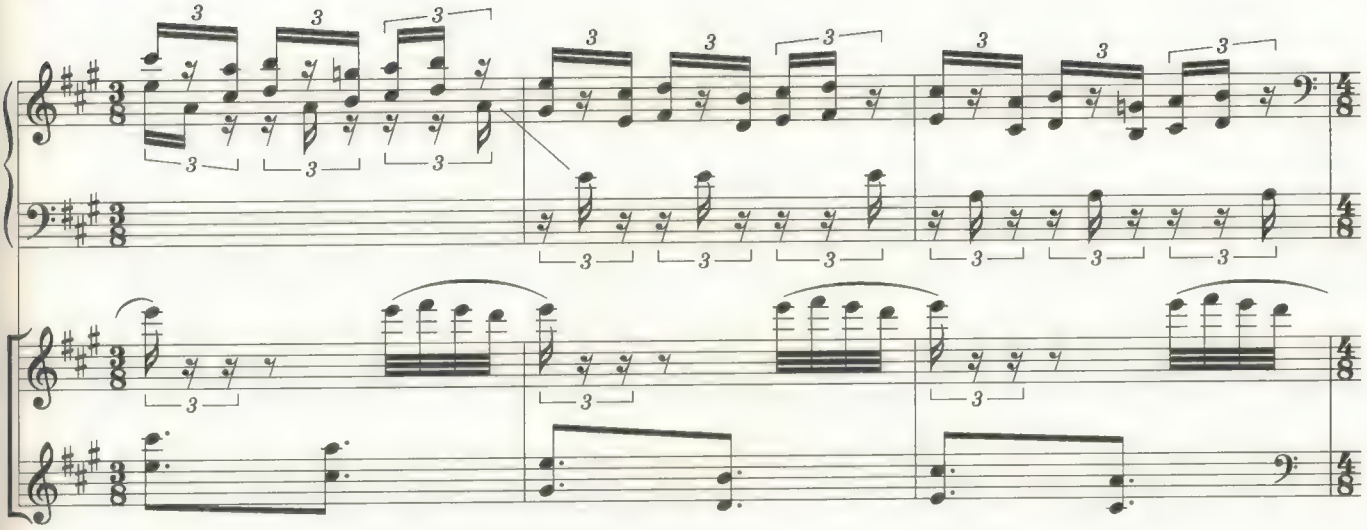
115

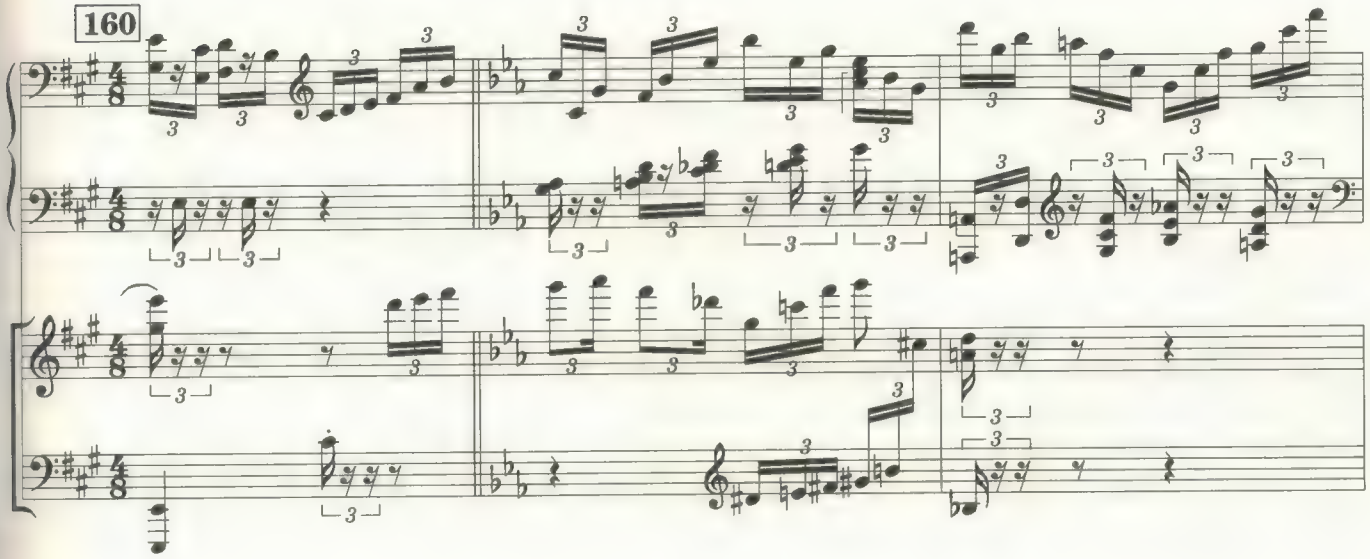


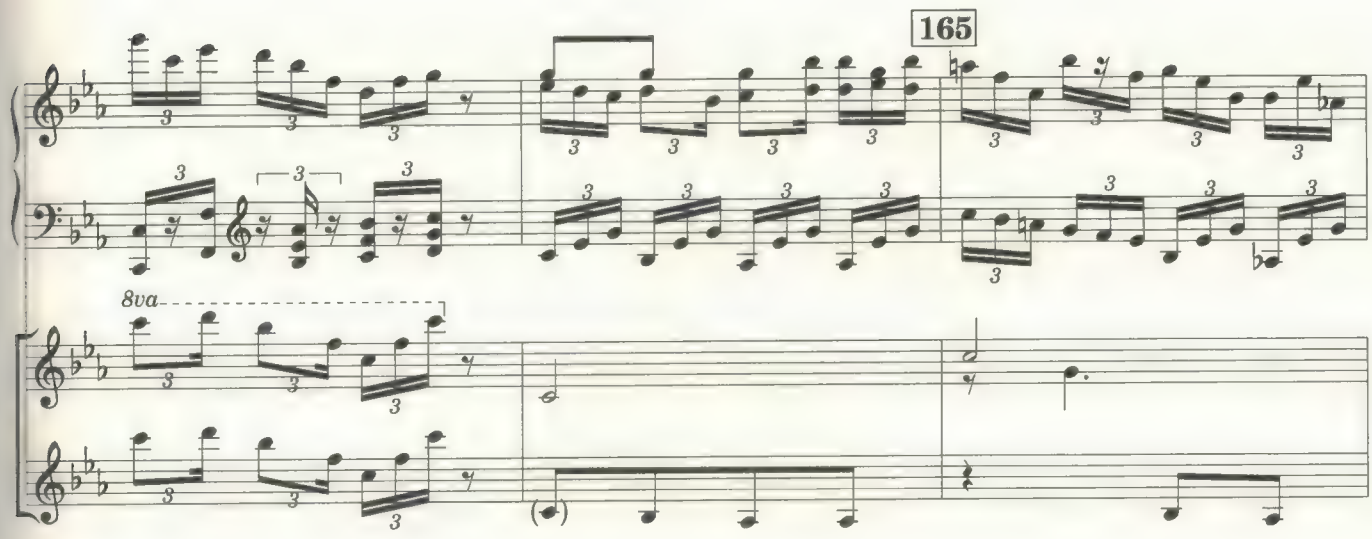

120
mf
mf
125
p
130
8va

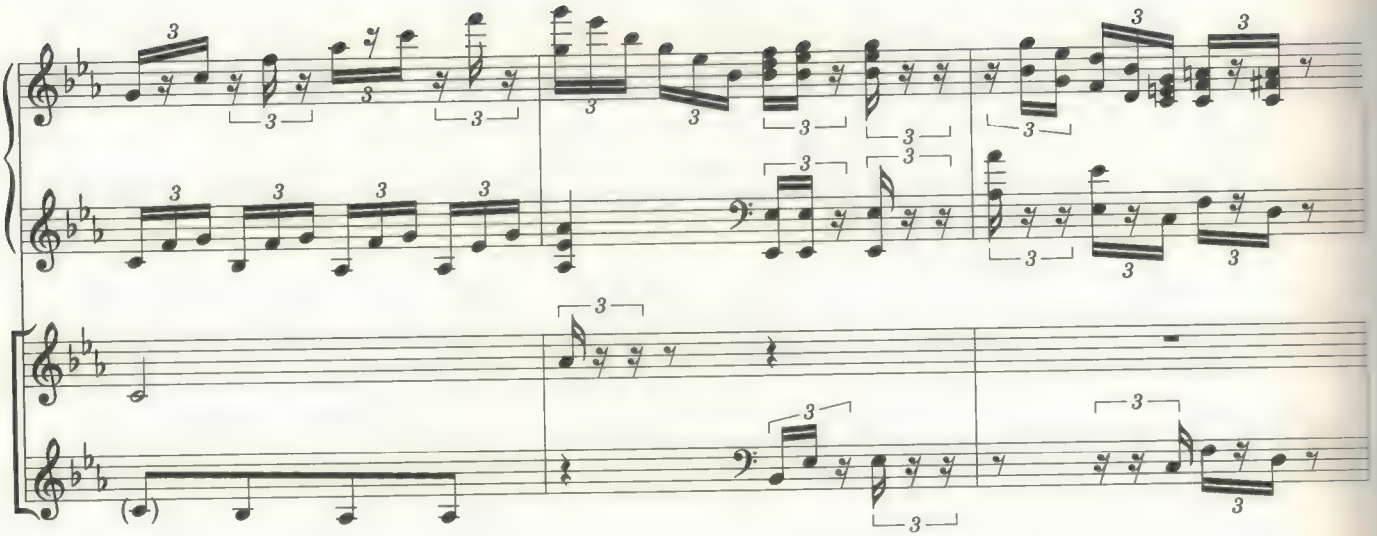

135
(8va)
140
cantabile
♩ = 104
p
(8va)
♩ = 104
(p)
145

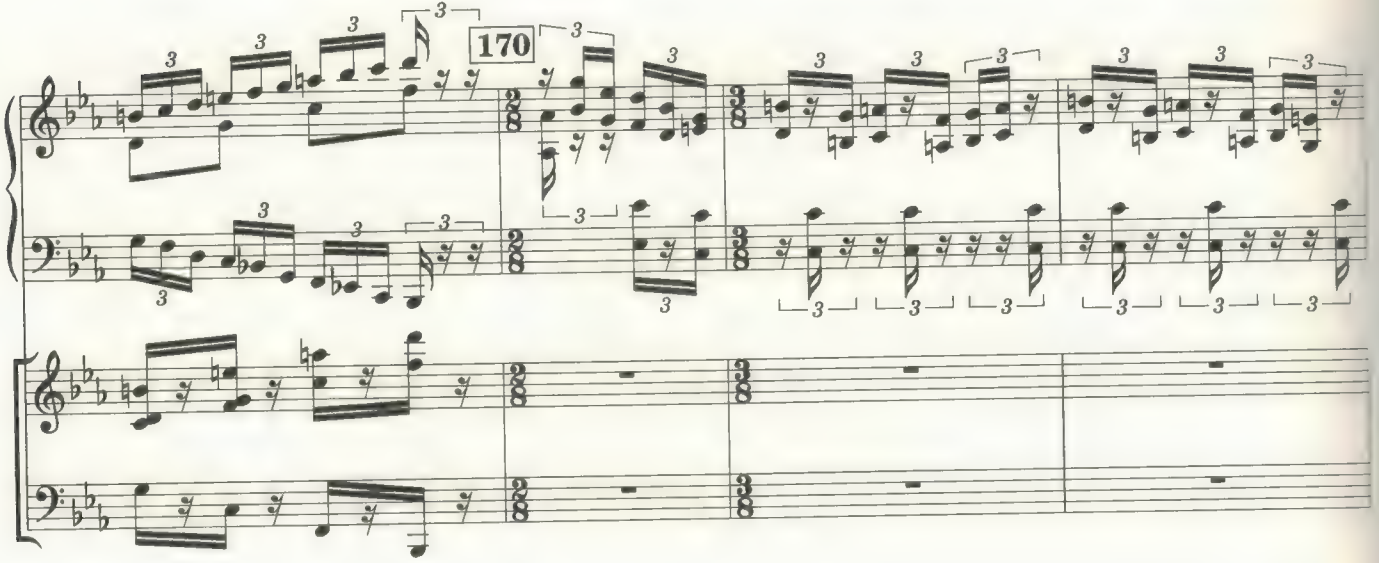

Vivo
8va
150
loco
f
Vivo
f
Più mosso (♪ = 144)
Più mosso (♪ = 144)
155

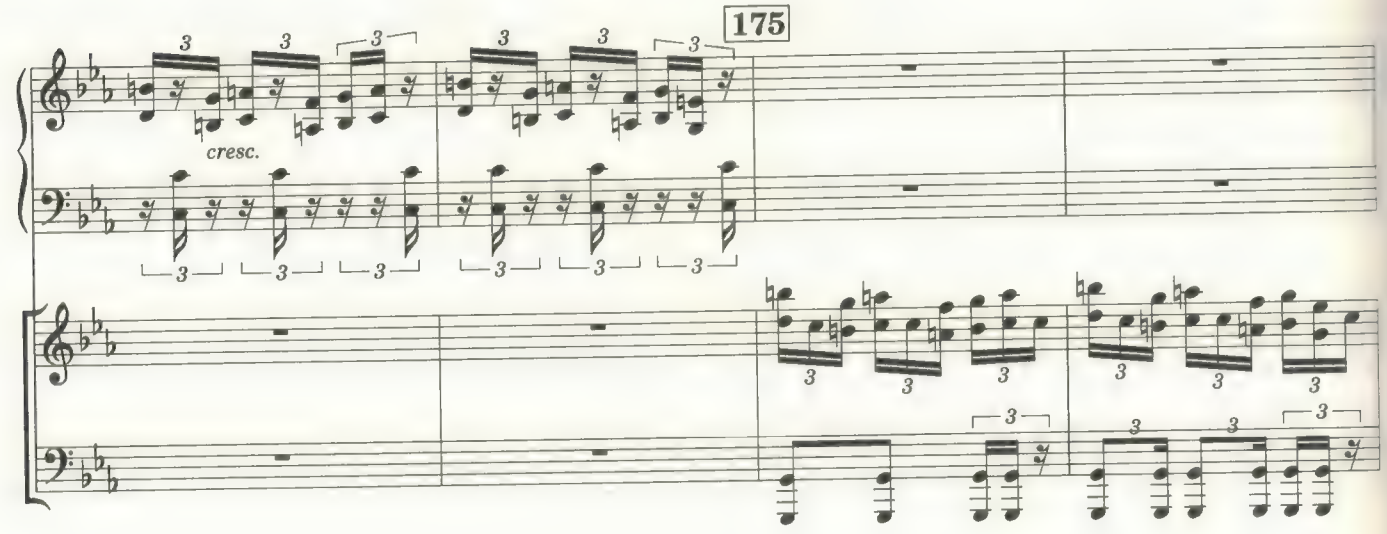


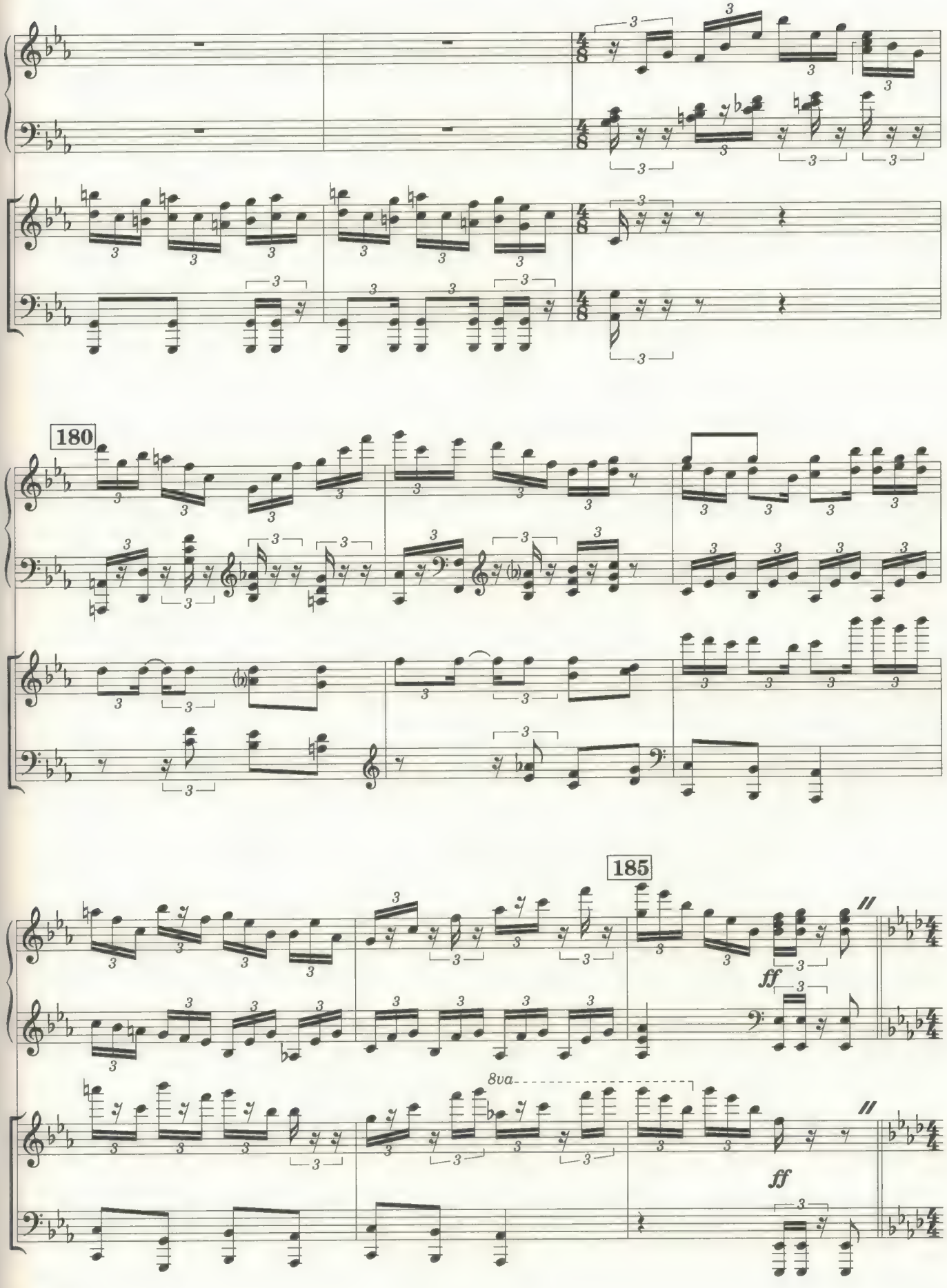

160

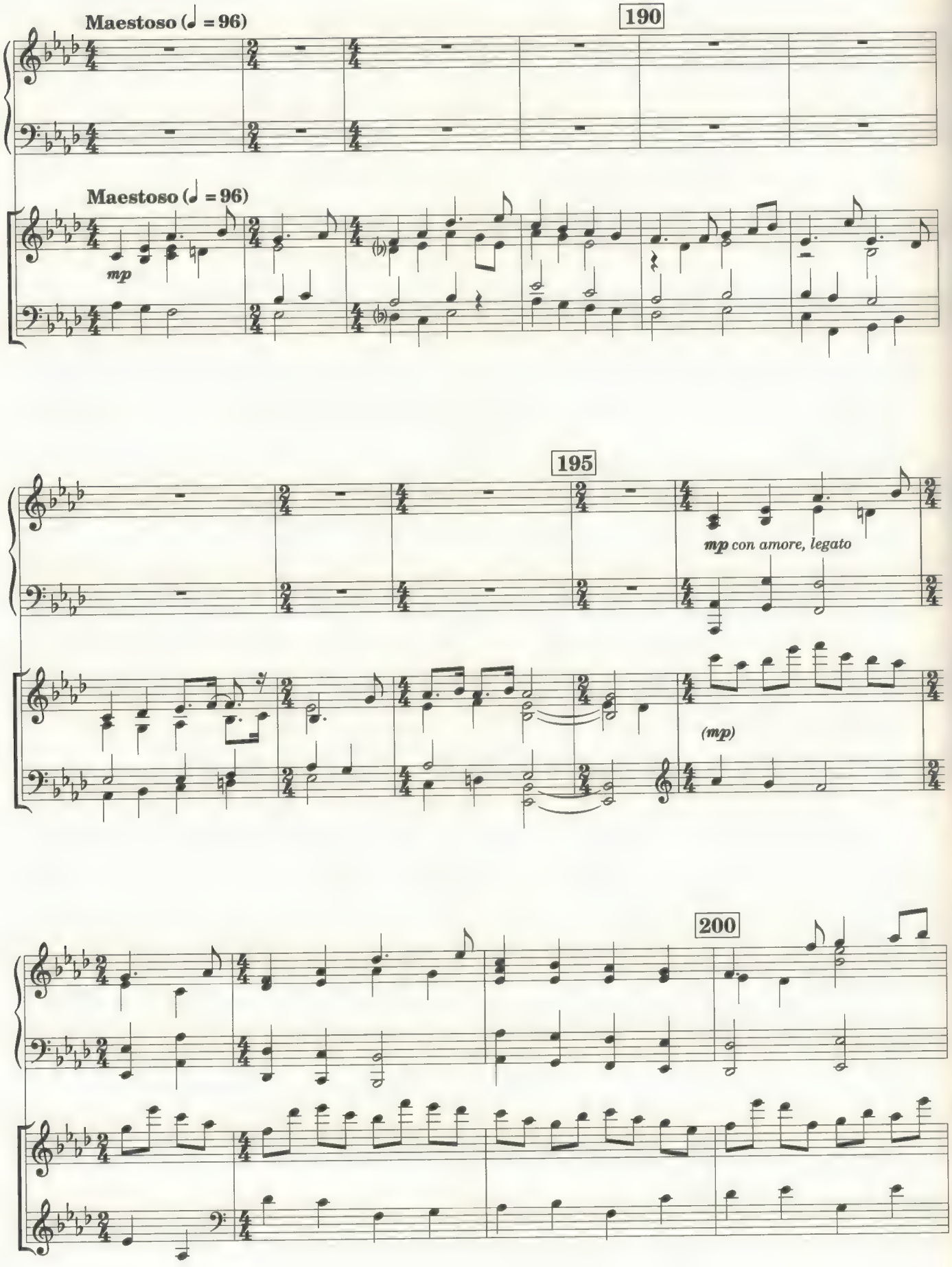

165
8va

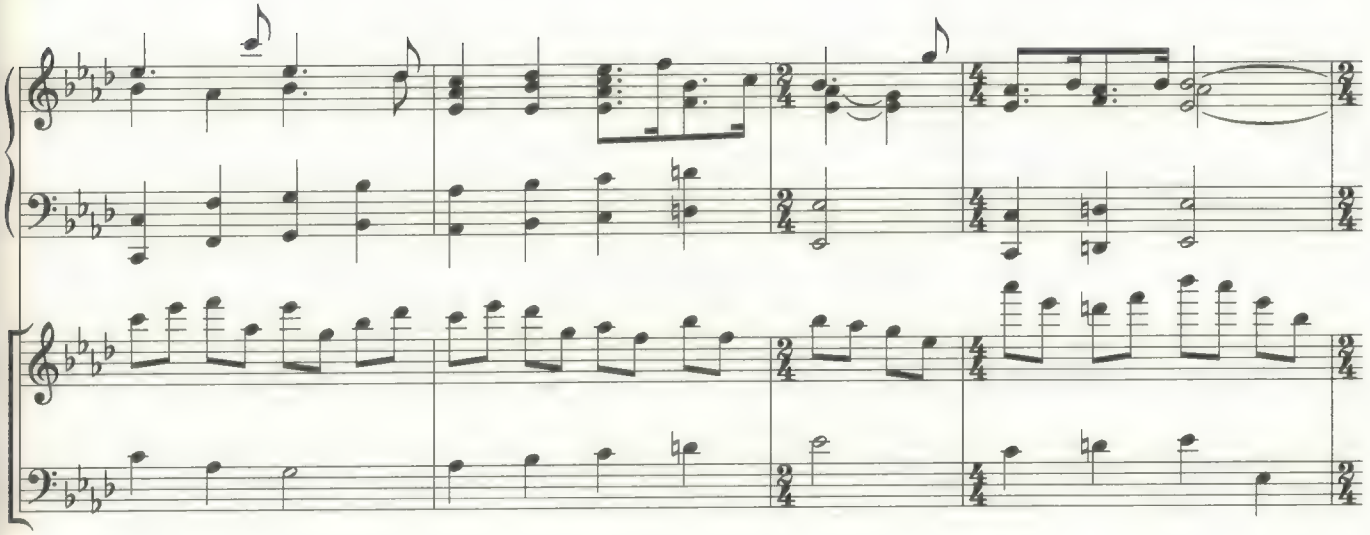


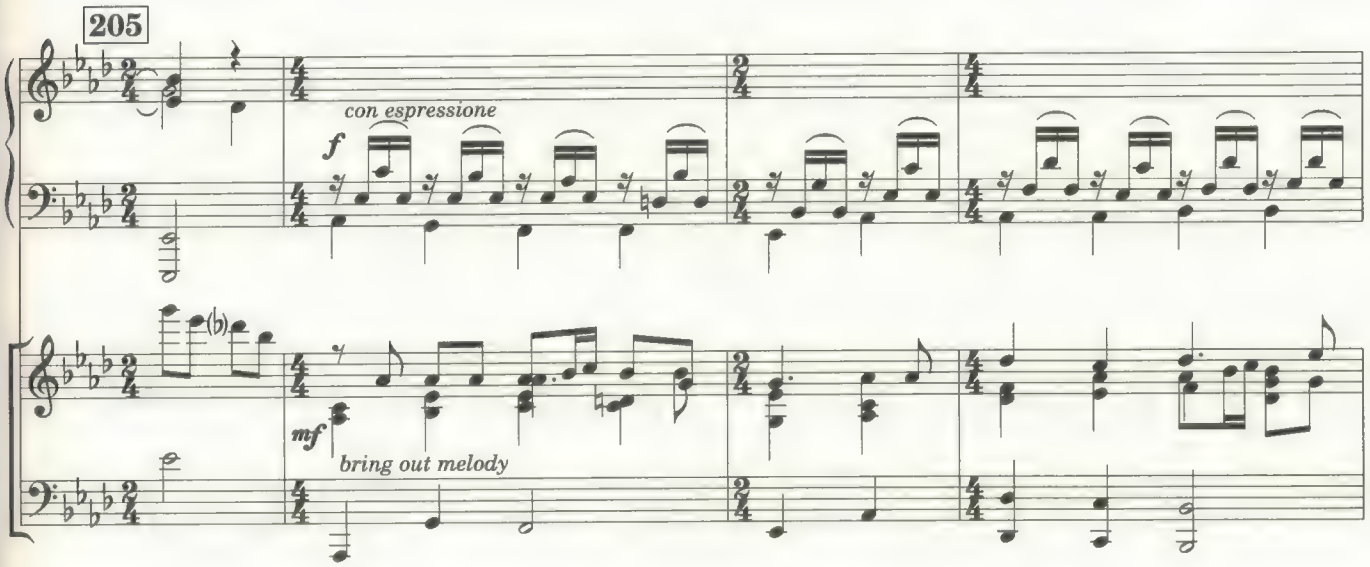

170

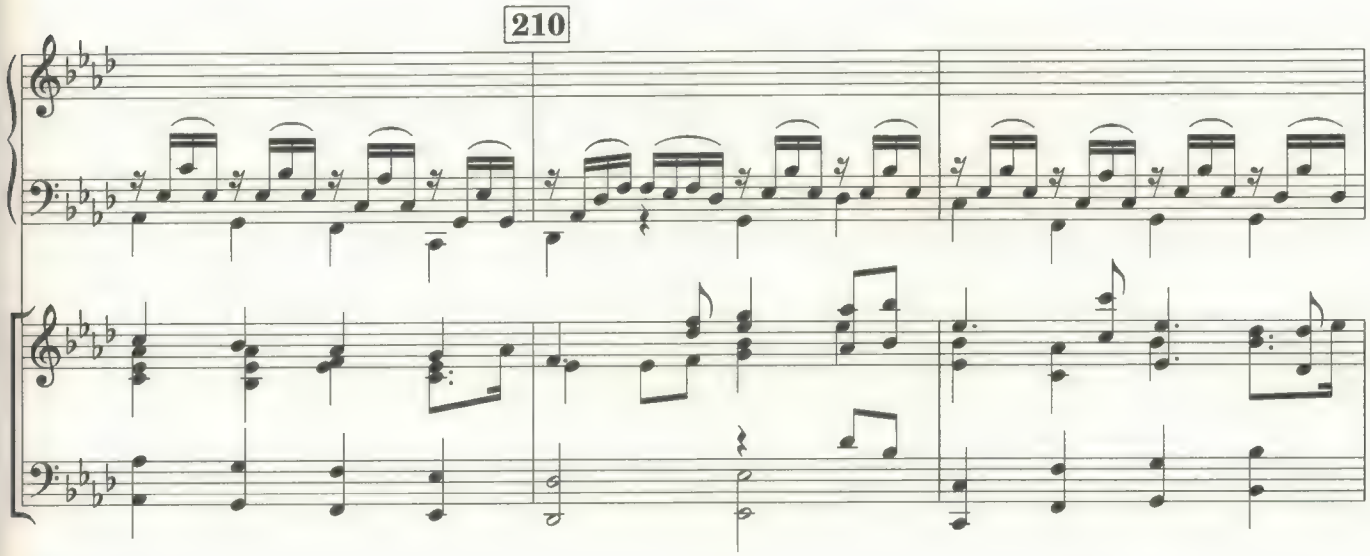

175
cresc.

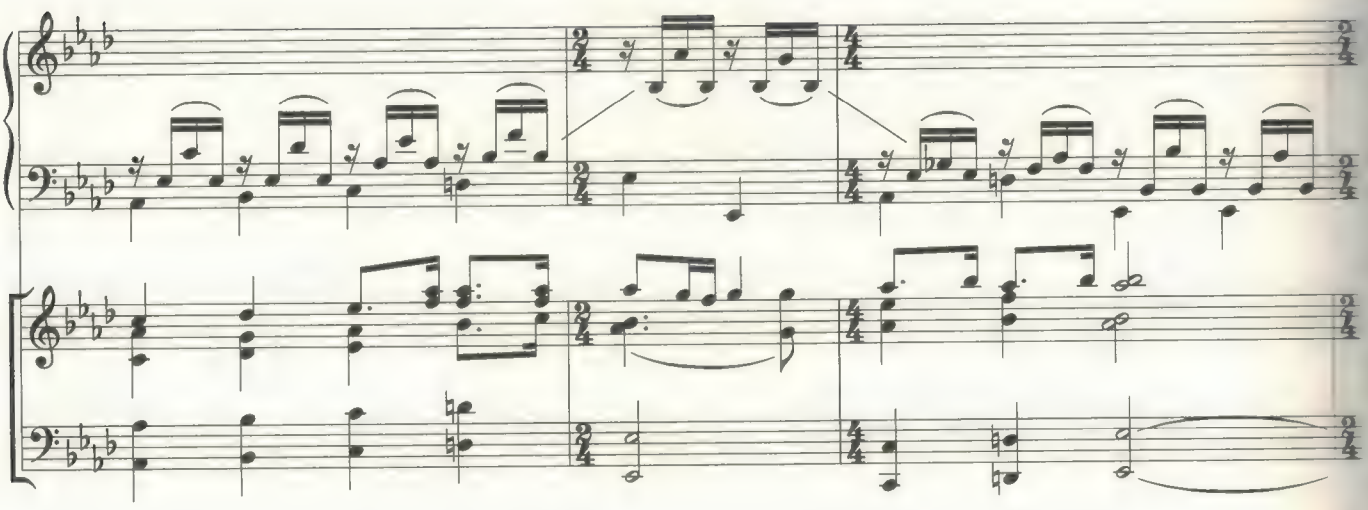

180
185
8va
ff
ff

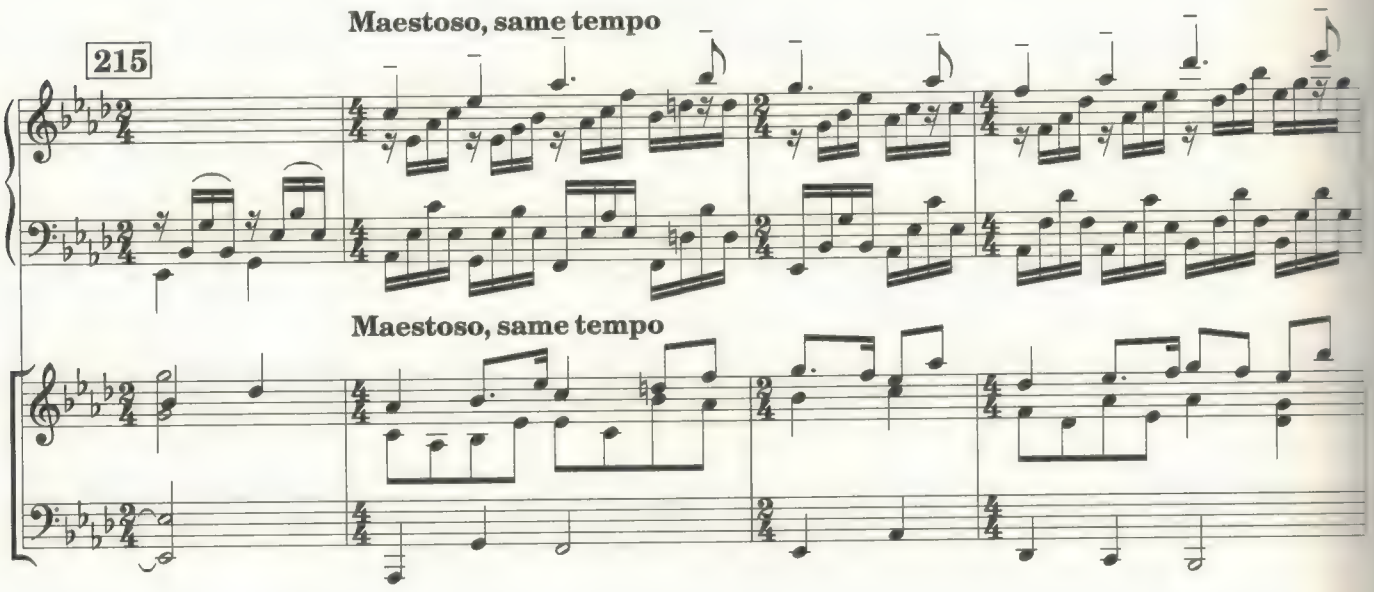

Maestoso (♩ = 96)
190
Maestoso (♩ = 96)
mp
195
mp con amore, legato
(mp)
200

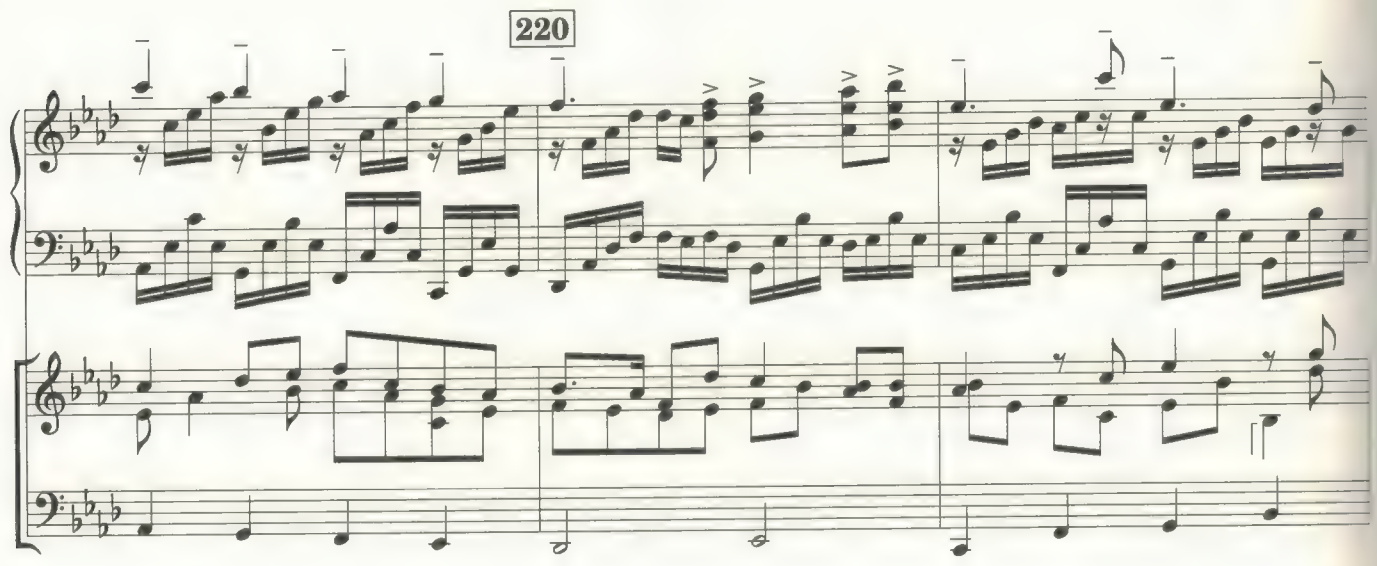


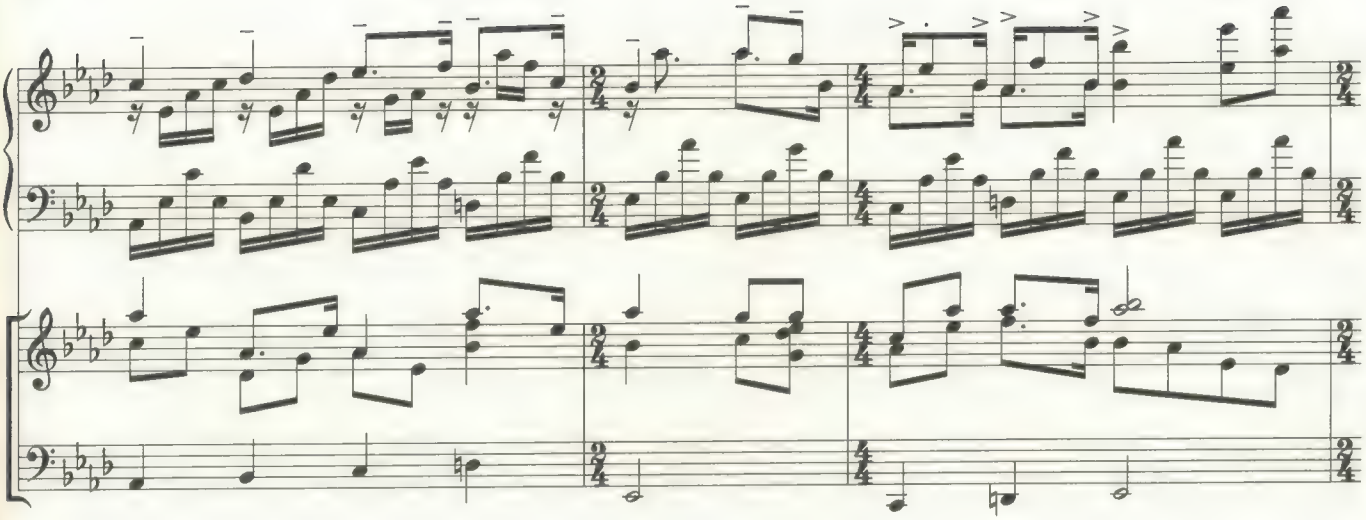

205
con espressione
f
mf
bring out melody

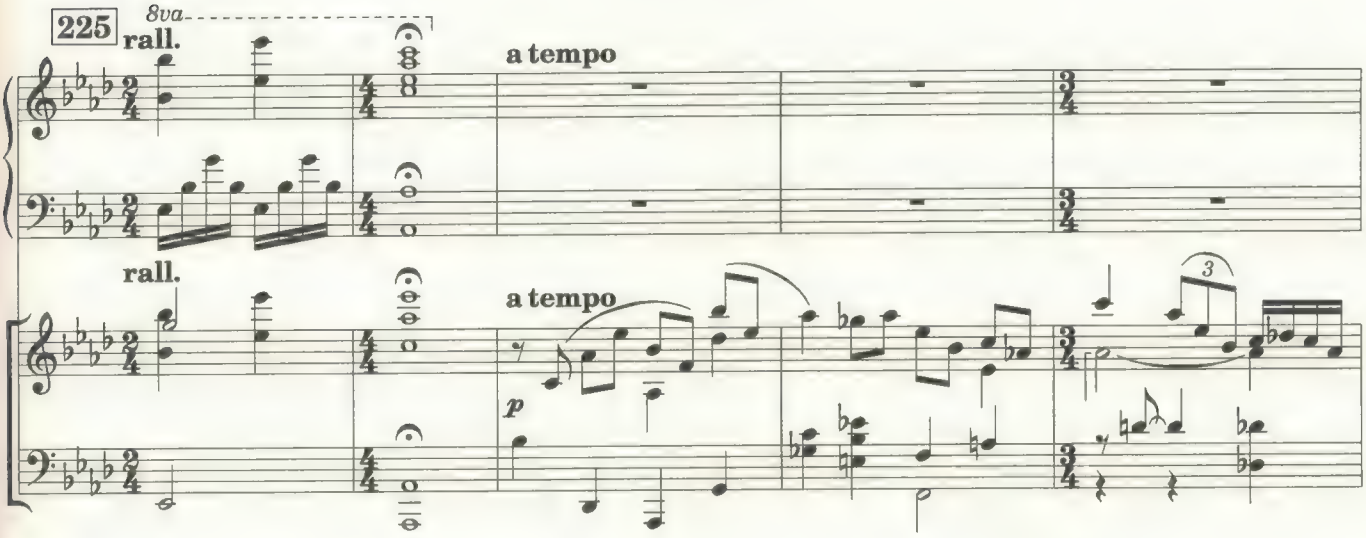

210

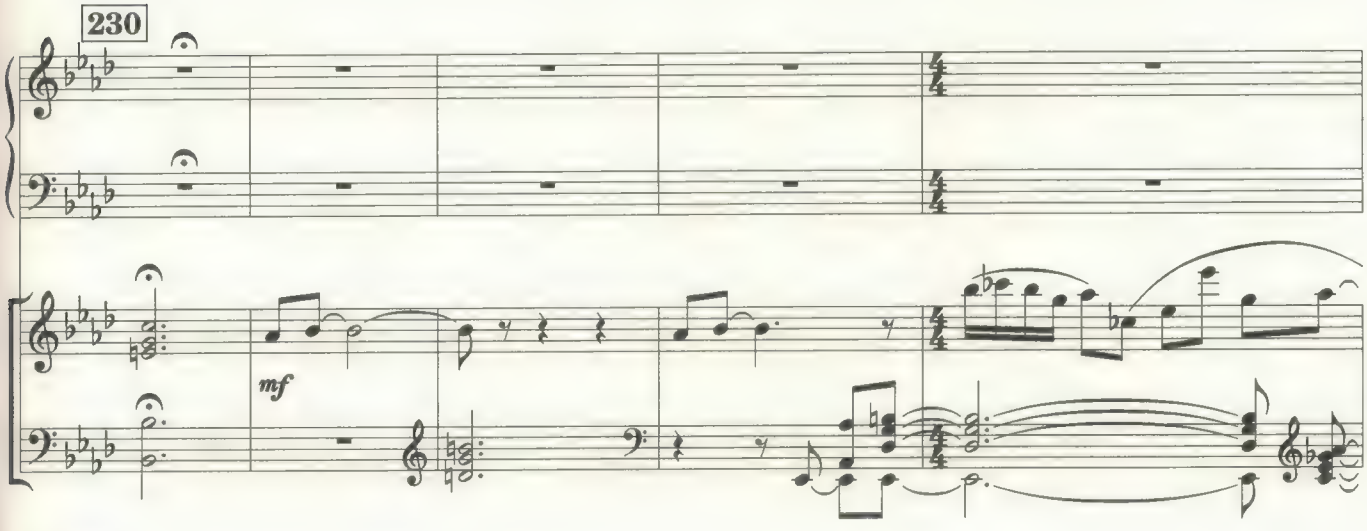


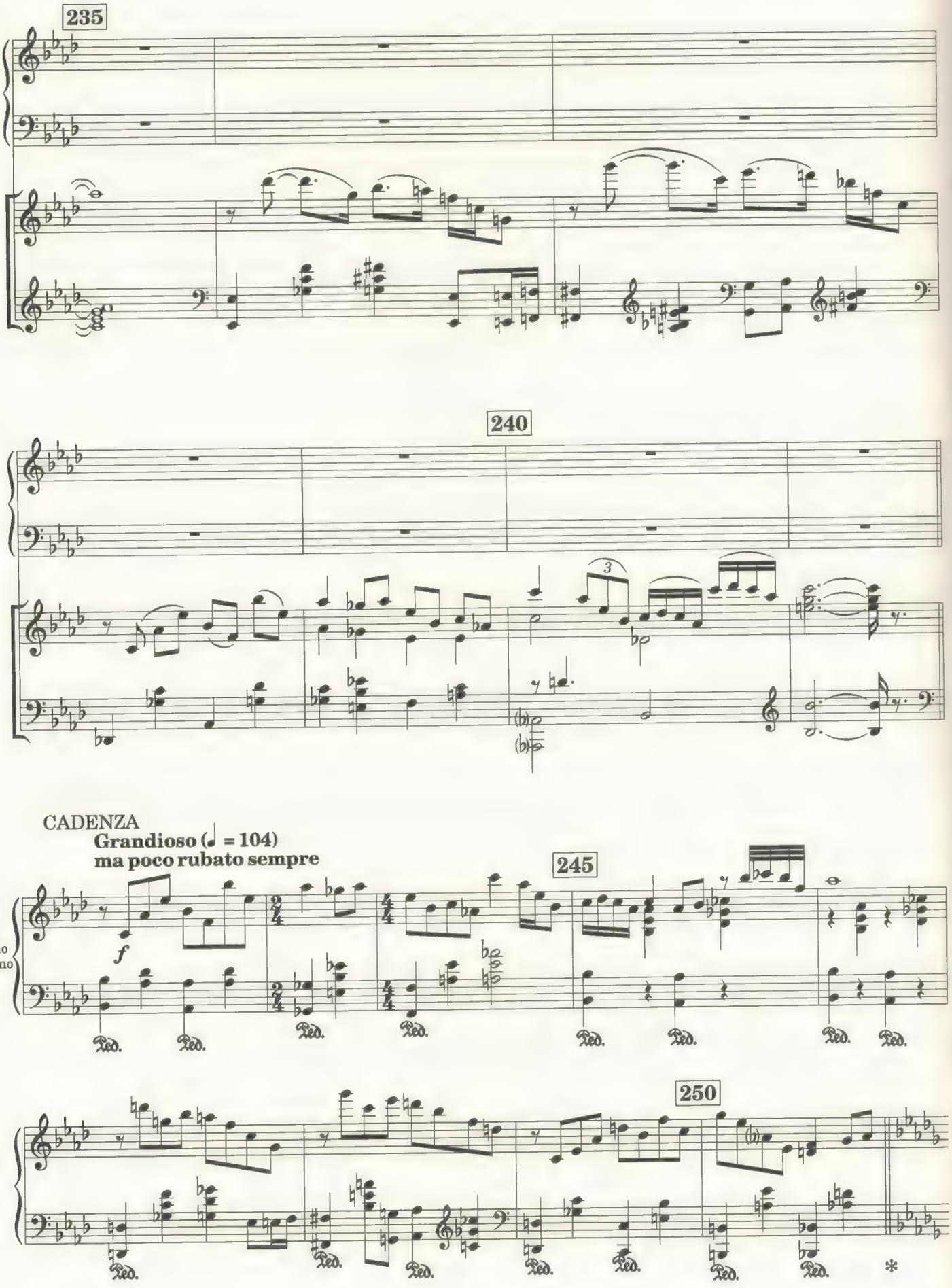

Maestoso, same tempo
215
Maestoso, same tempo

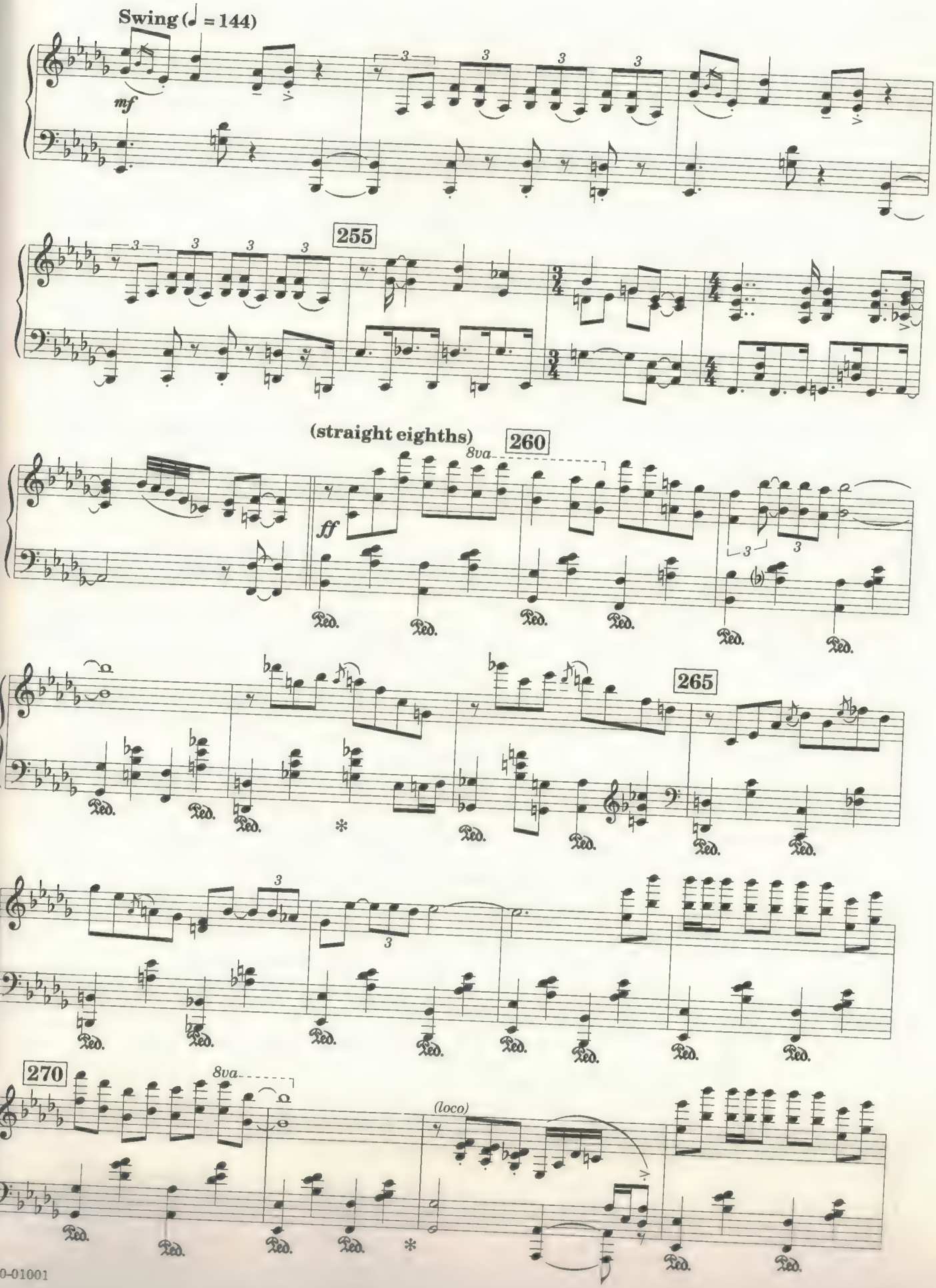

220

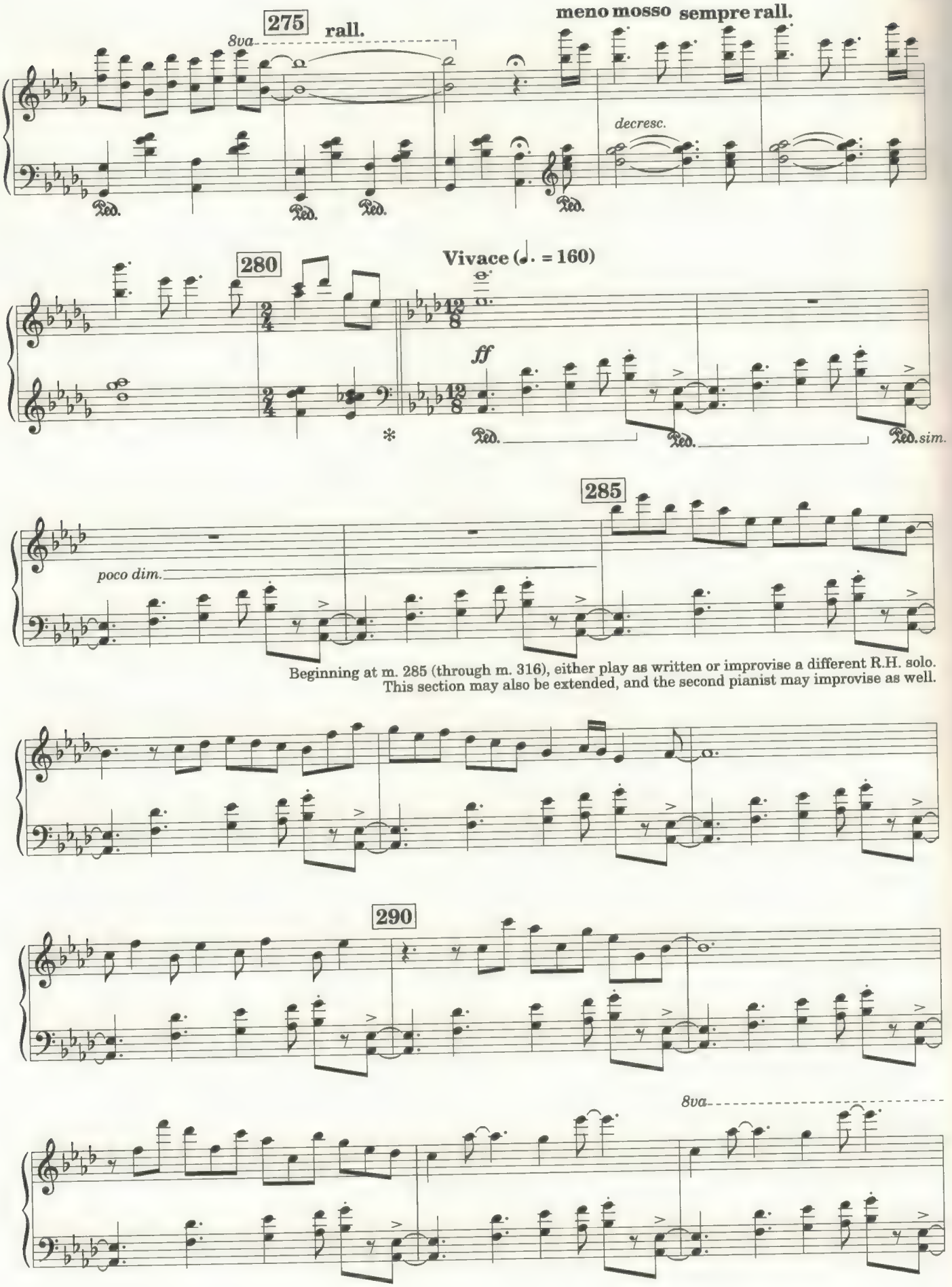



225
8va
rall.
a tempo
rall.
a tempo
p
3

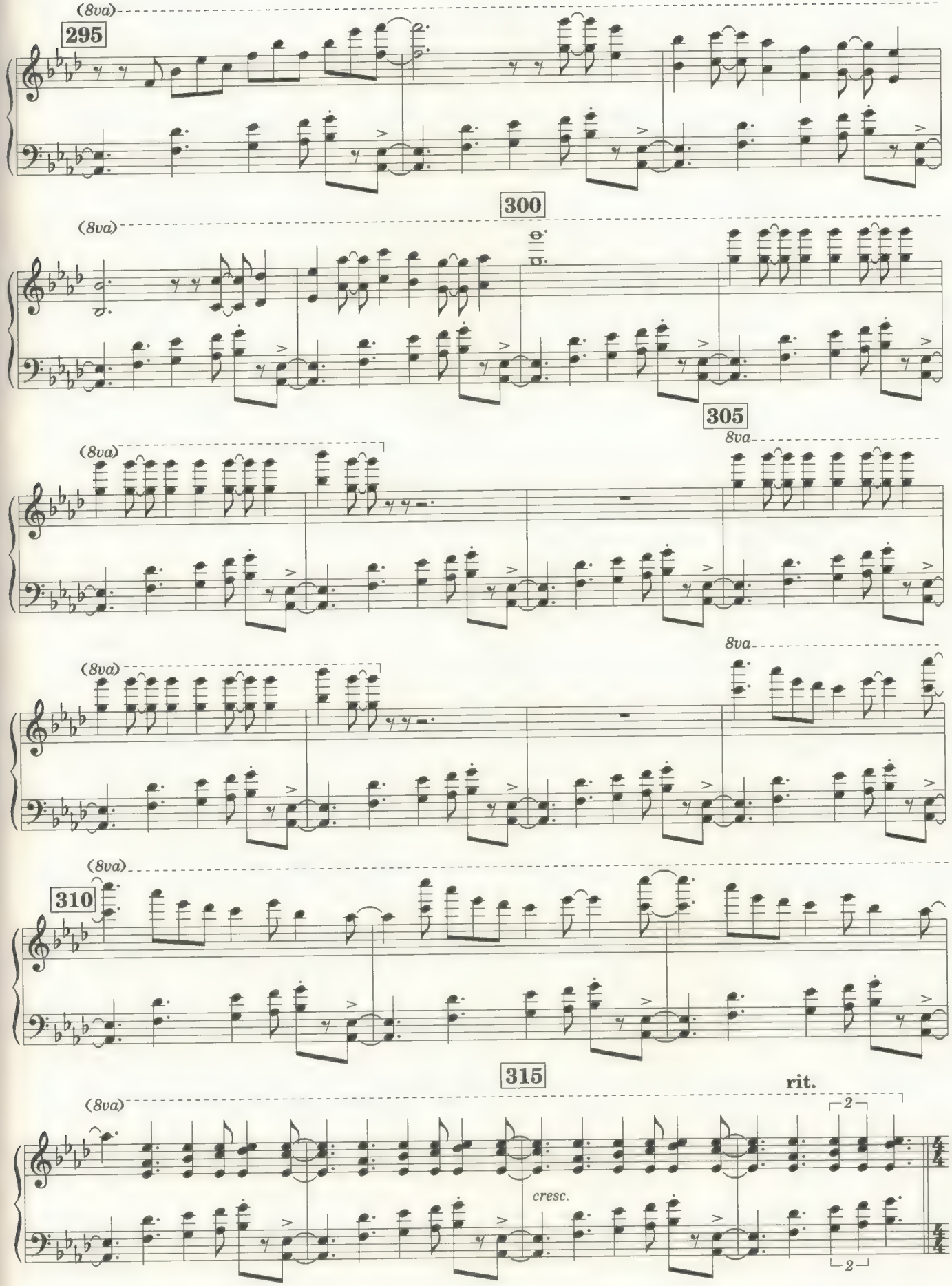

230
mf

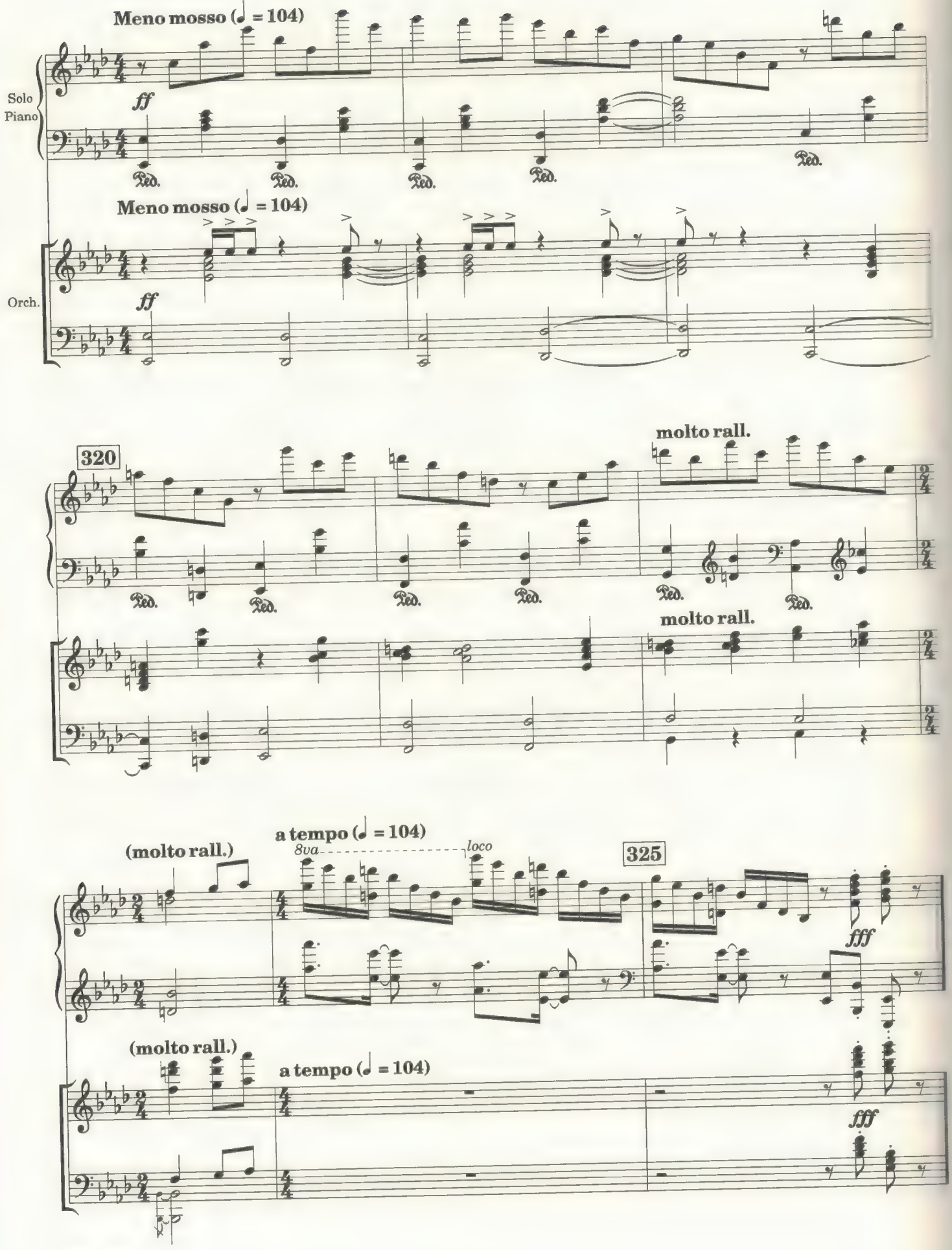

235
240
CADENZA
Grandioso (♩ = 104)
ma poco rubato sempre
245
Solo
Piano
f
250


Swing (♩ = 144)
mf
255
(straight eighths)
260
8va
ff
265
270
8va
(loco)

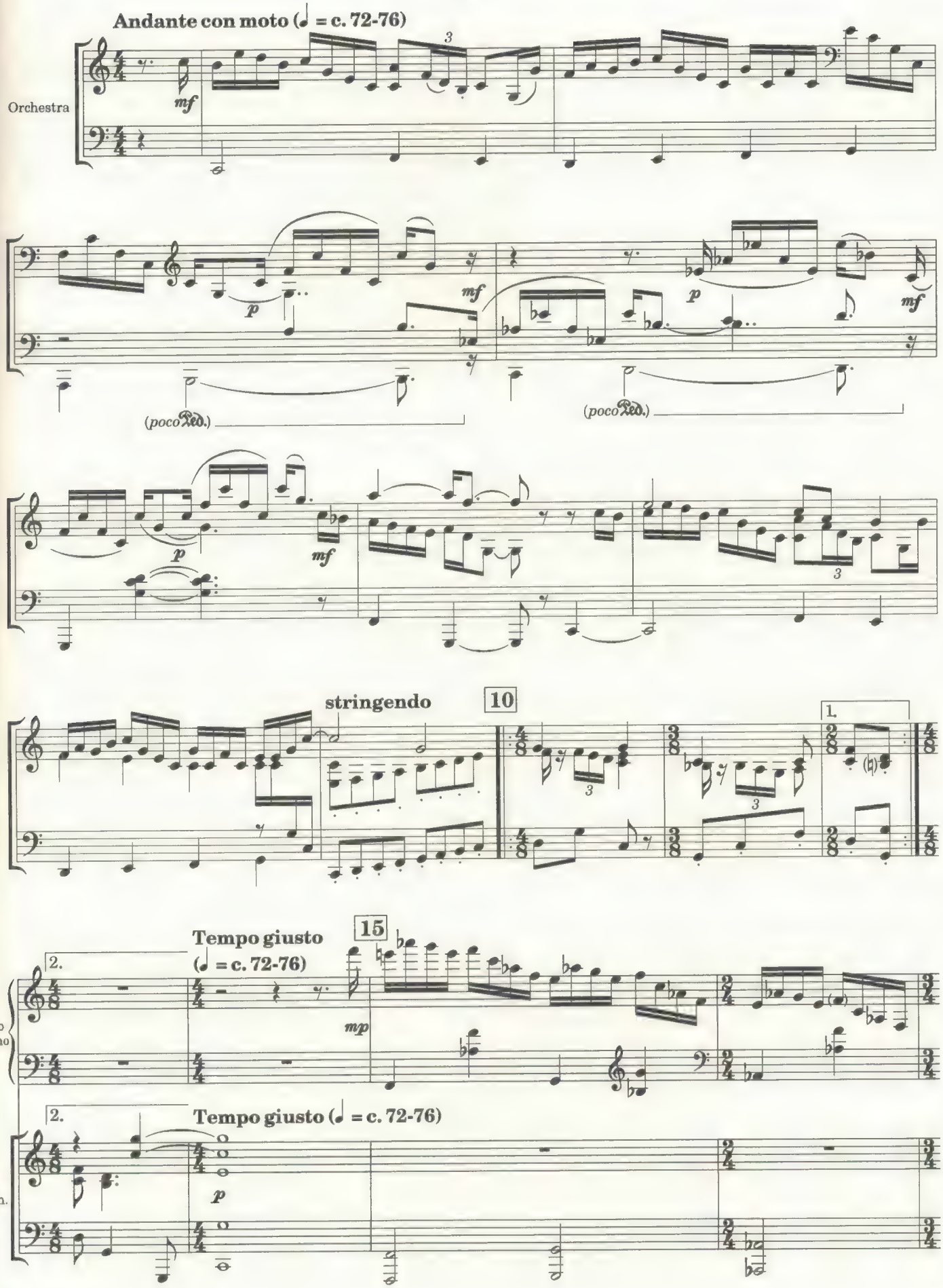


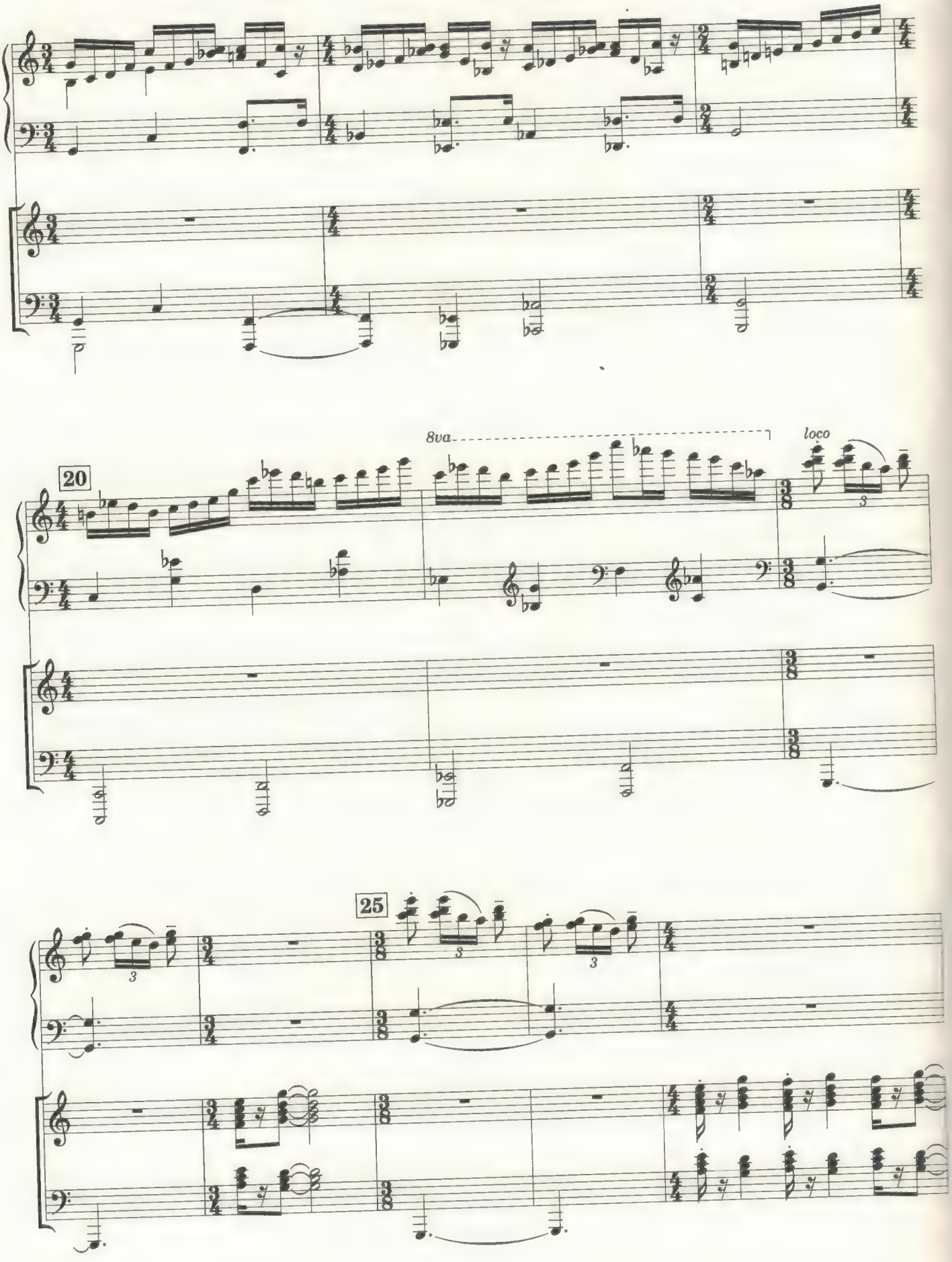
Beginning at m. 285 (through m. 316), either play as written or improvise a different R.H. solo. This section may also be extended, and the second pianist may improvise as well.

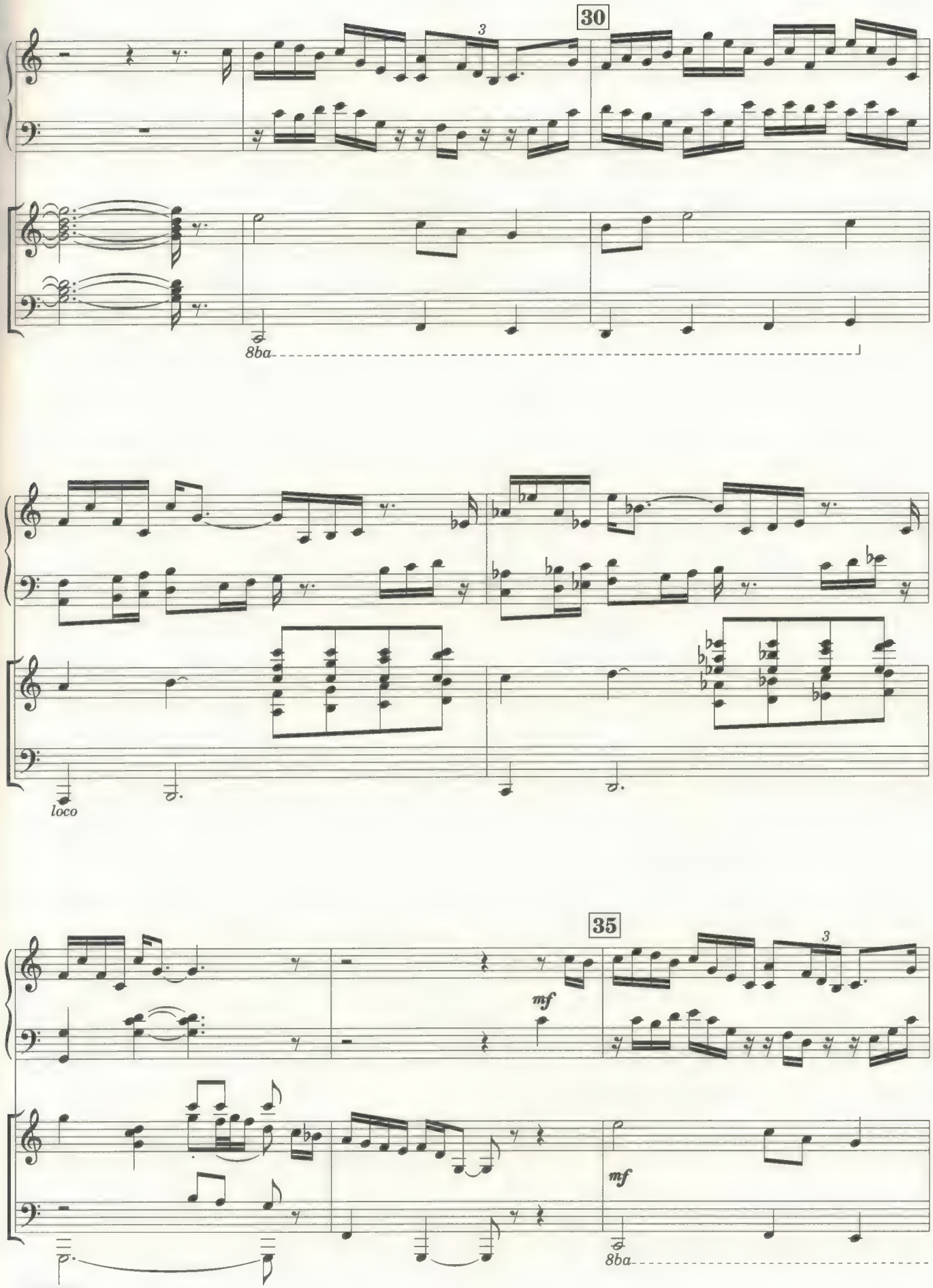

(8va)
295
300
305
8va
310
315
rit.
cresc.
2
4/4

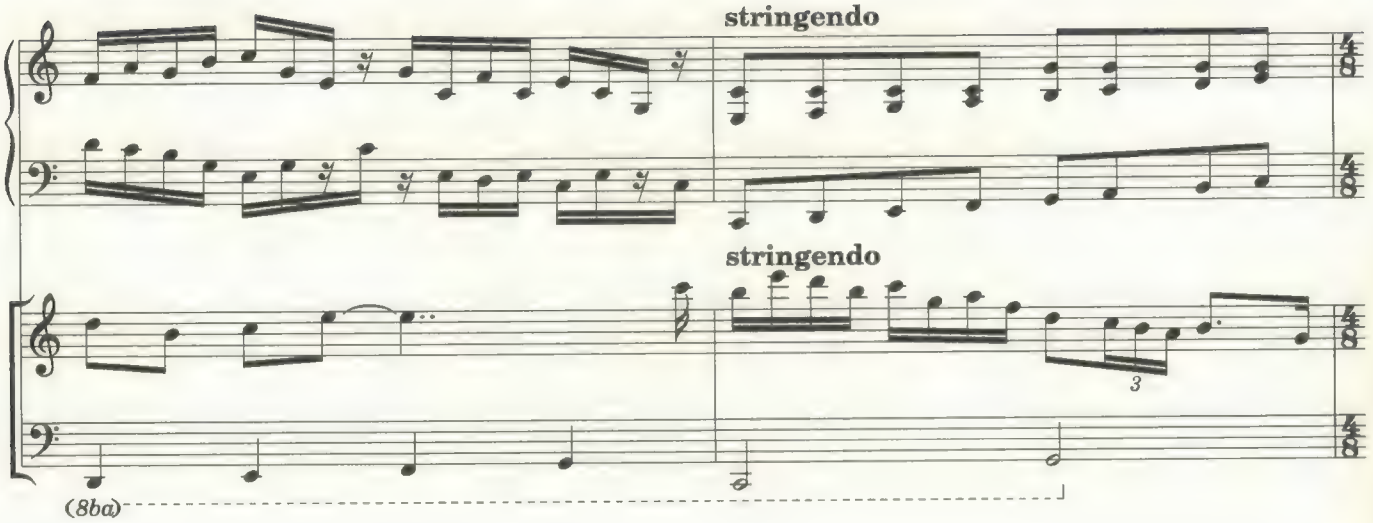

Meno mosso (♩ = 104)
Solo Piano
ff
Ped.
Meno mosso (♩ = 104)
Orch.
ff
320
molto rall.
molto rall.
(molto rall.)
a tempo (♩ = 104)
8va
loco
325
fff
(molto rall.)
a tempo (♩ = 104)
fff

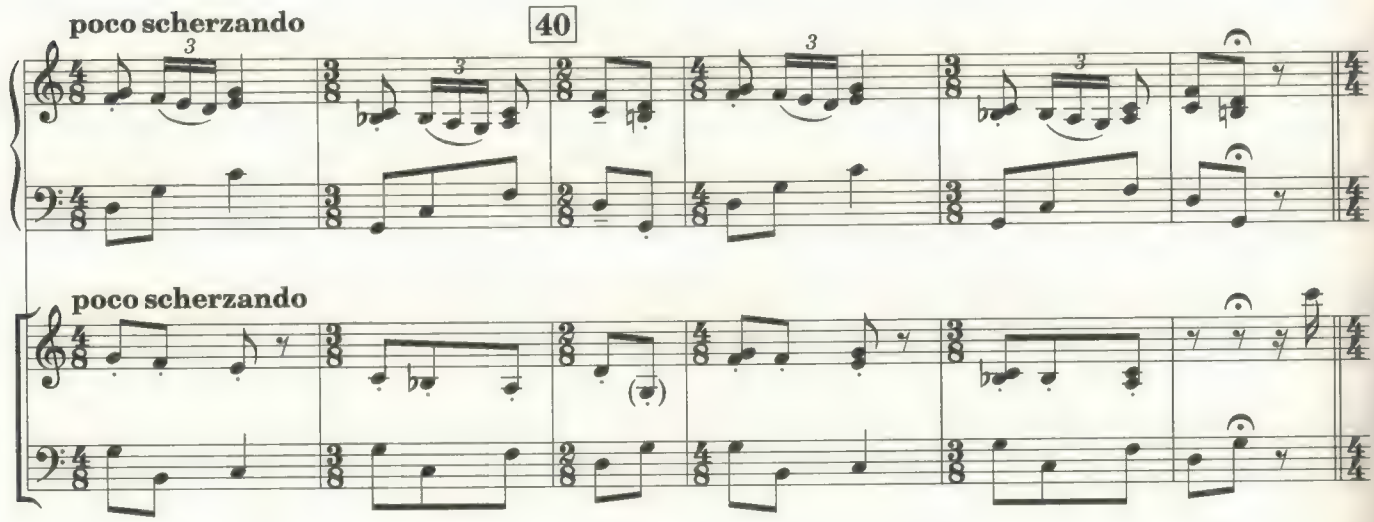
II.

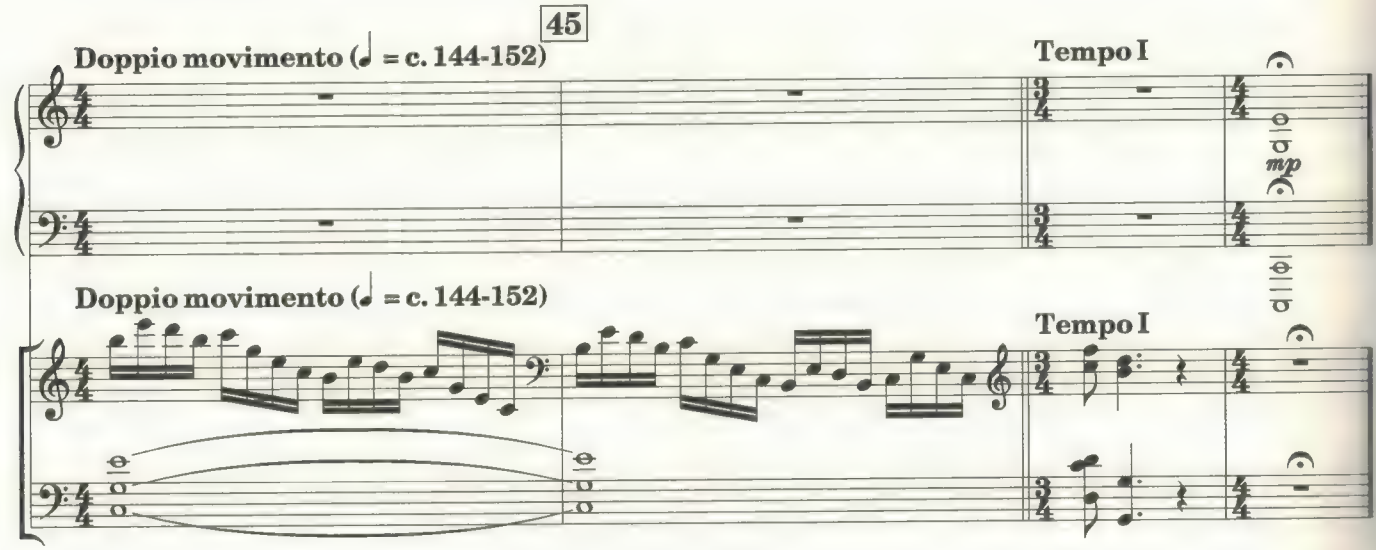

Andante con moto (♩ = c. 72-76)
Orchestra
mf
p
mf
(poco Ped.)
p
mf
(poco Ped.)
p
mf
3
stringendo
10
1.
3
3
Tempo giusto
(♩ = c. 72-76)
15
2.
Solo Piano
mp
2.
Tempo giusto (♩ = c. 72-76)
Orch.
p


8va
loco
20
25

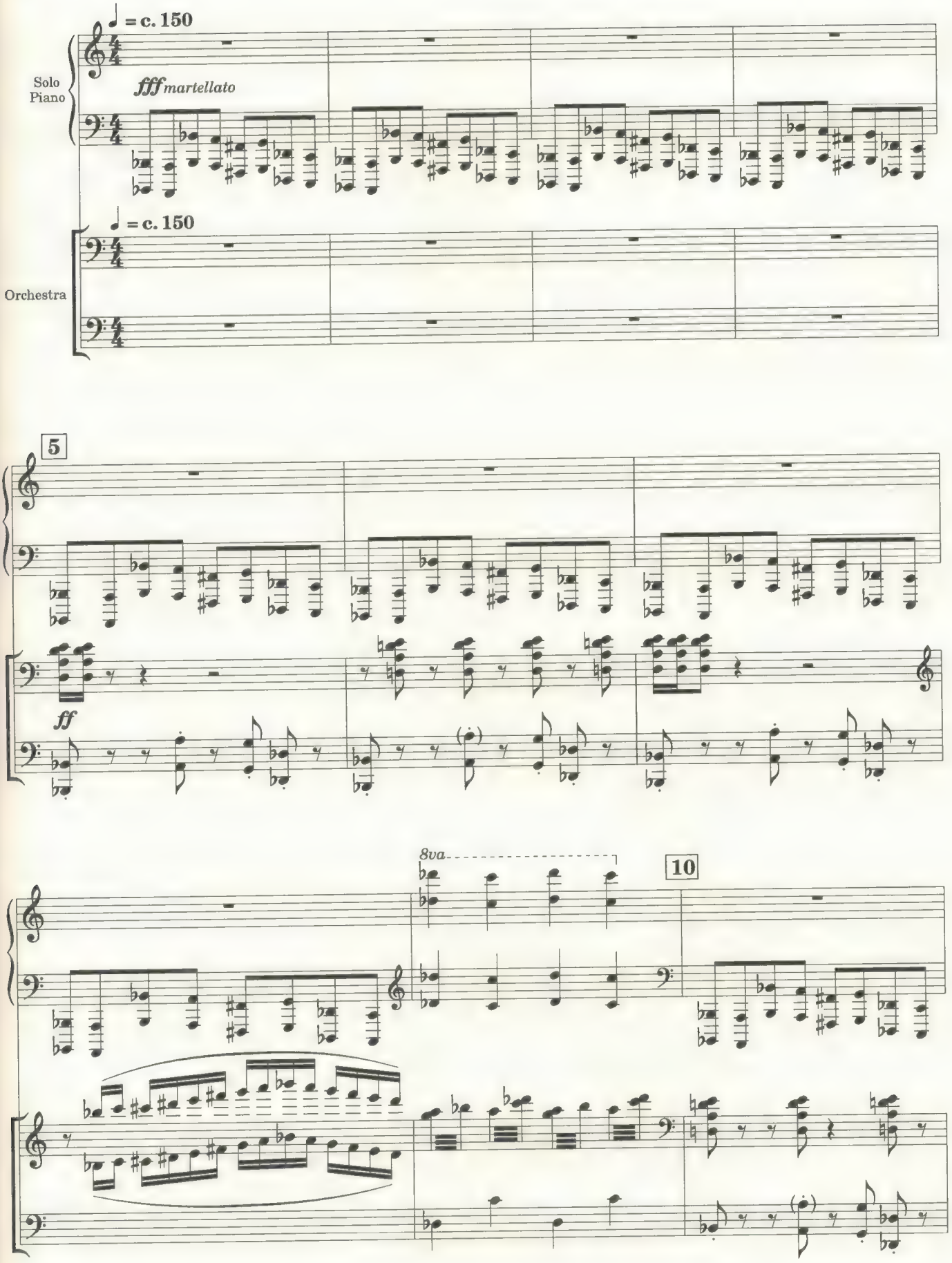

30
3
8ba
loco
35
3
mf
mf
8ba

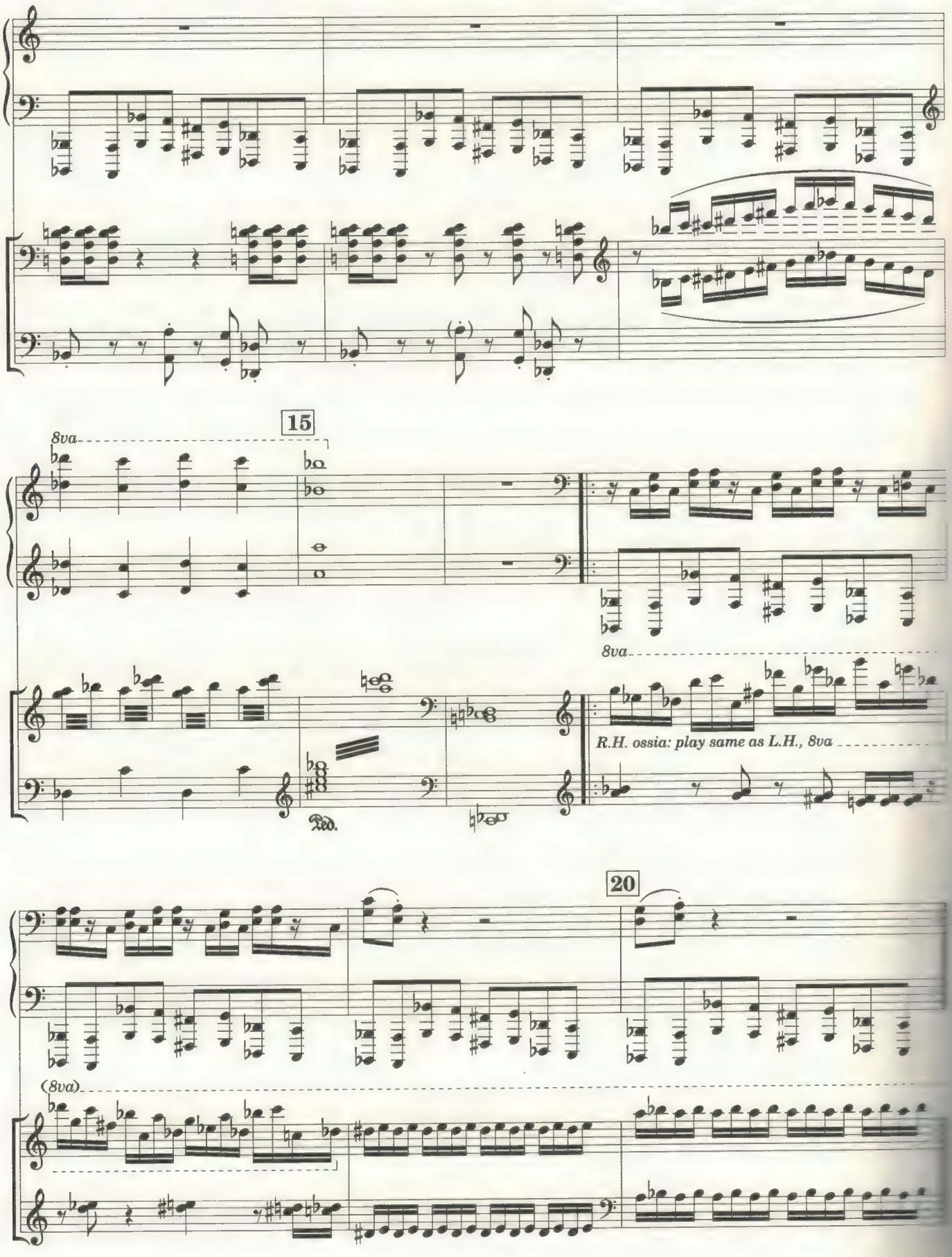

stringendo
stringendo
3
(8ba)

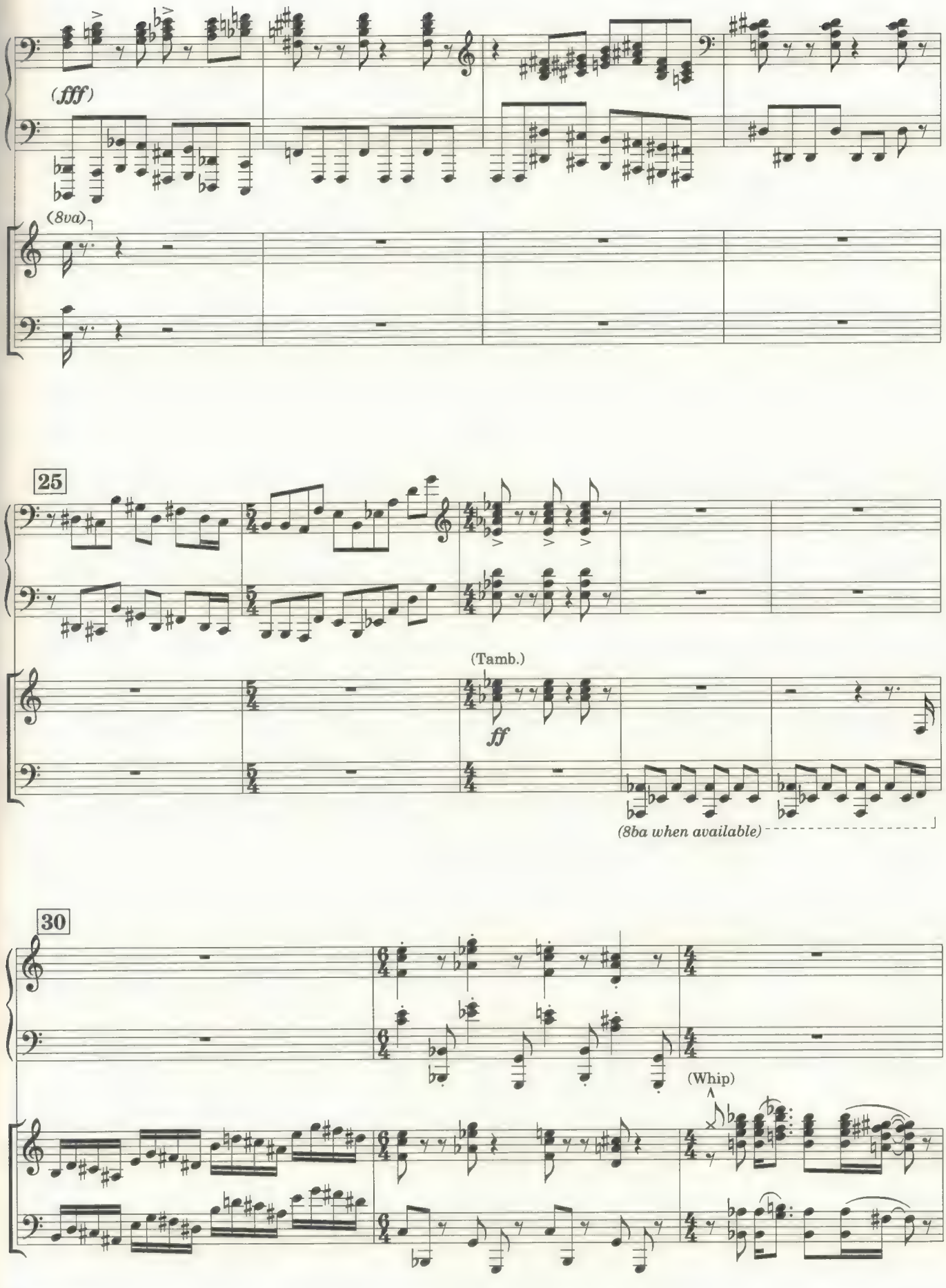

poco scherzando
40
3
poco scherzando

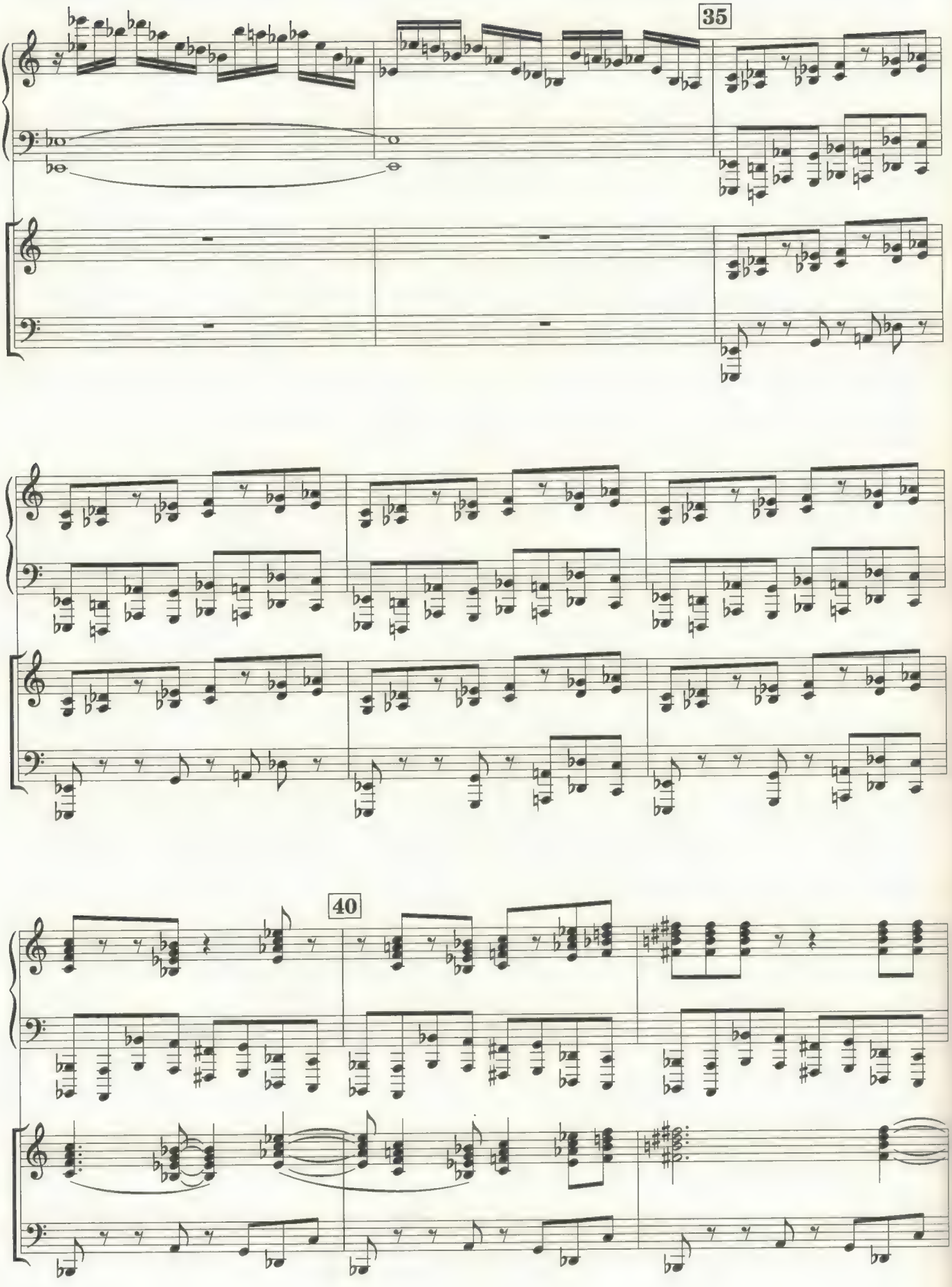

45
Doppio movimento (♩ = c. 144-152)
Tempo I
mp
Doppio movimento (♩ = c. 144-152)
Tempo I

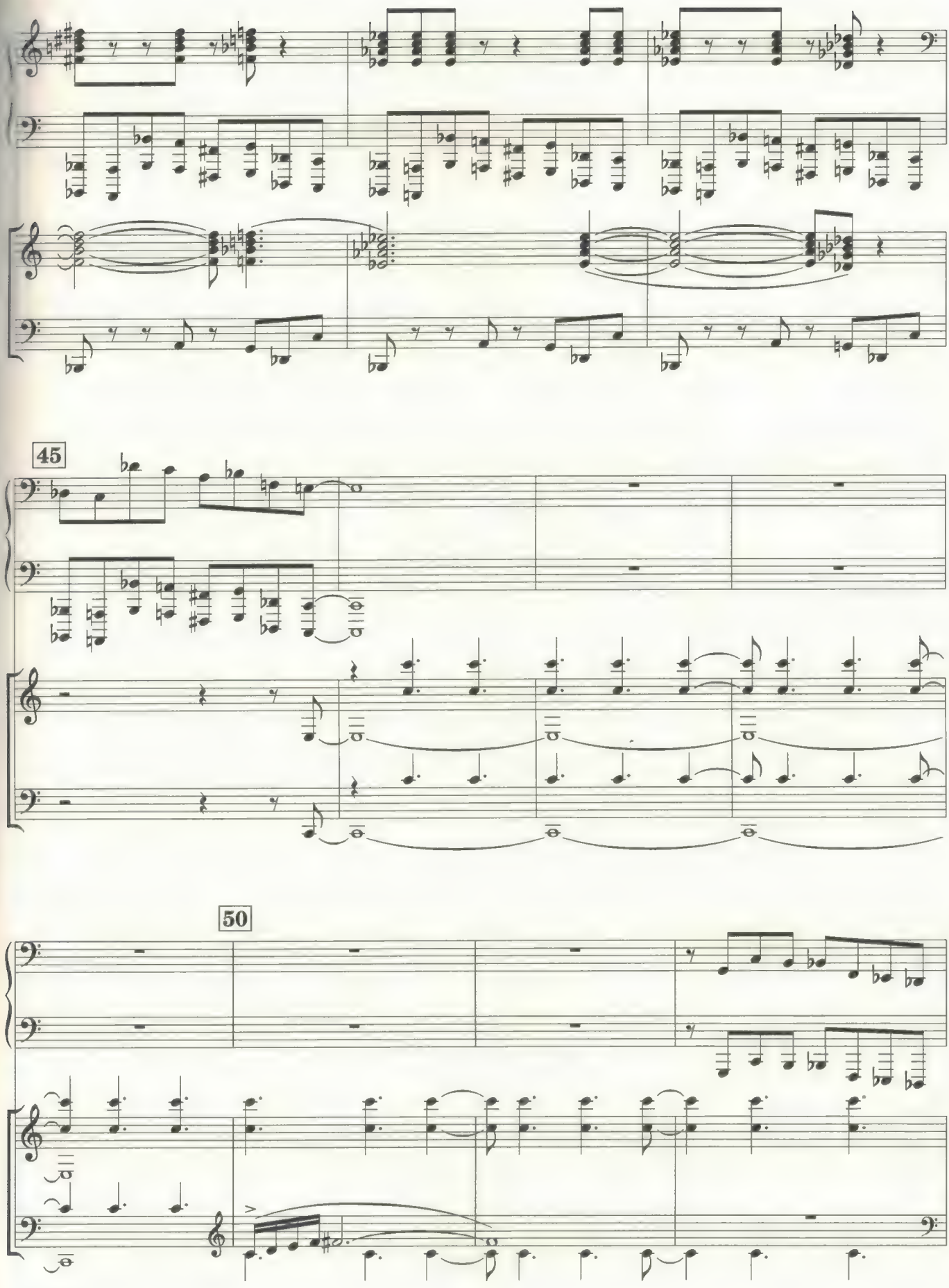
III.

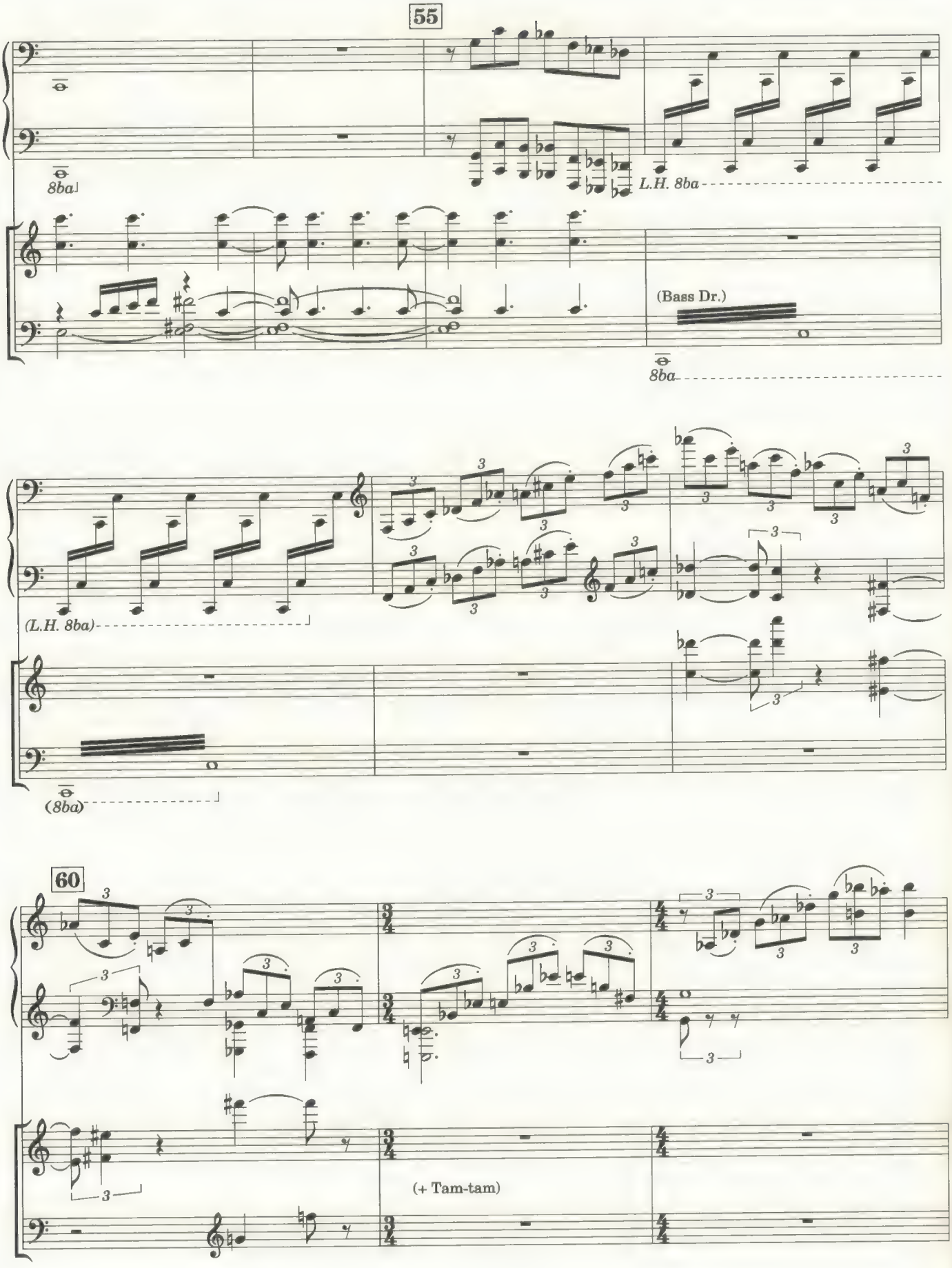


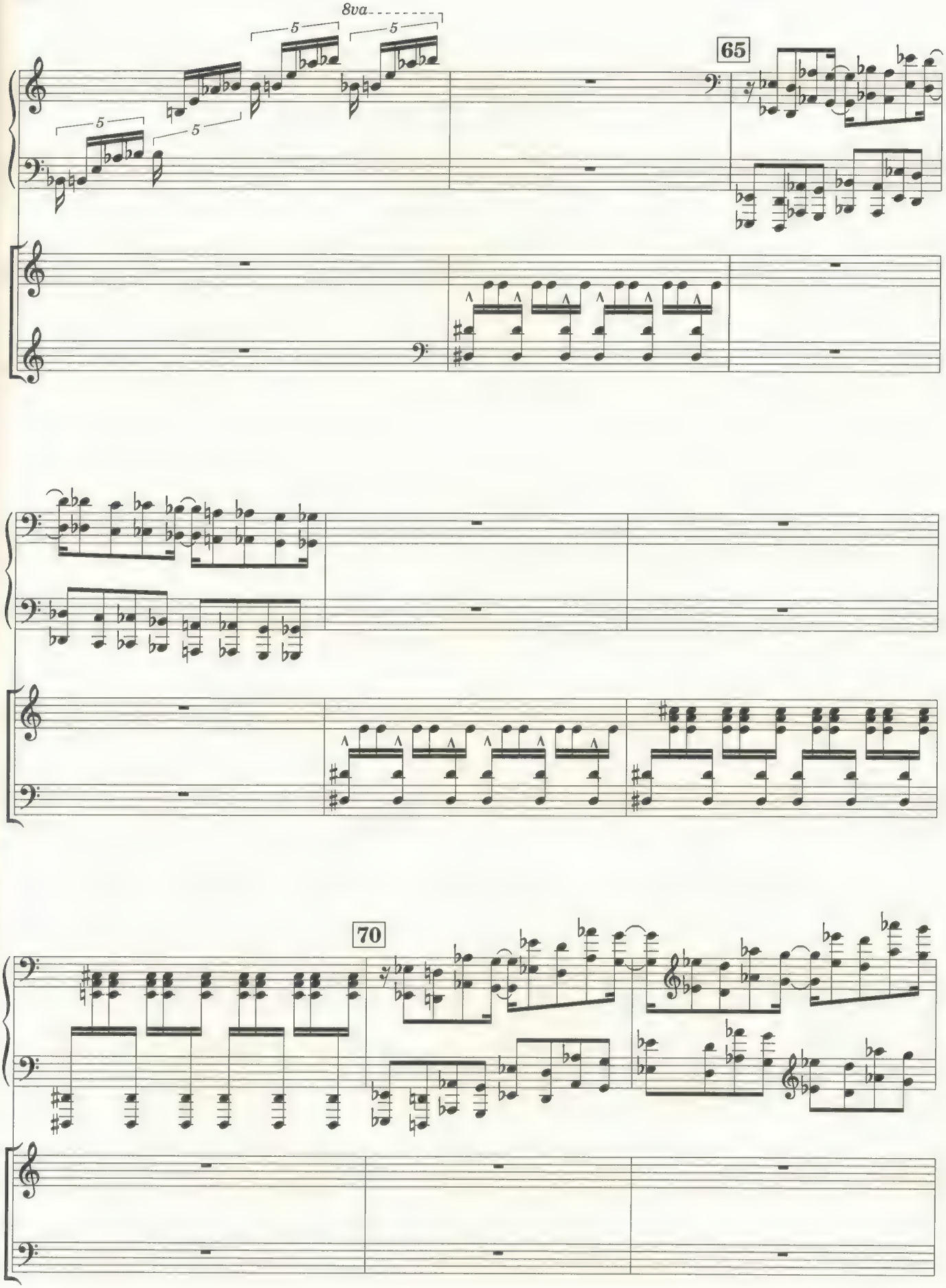

15
8va
8va
R.H. ossia: play same as L.H., 8va
Ped.
20
(8va)

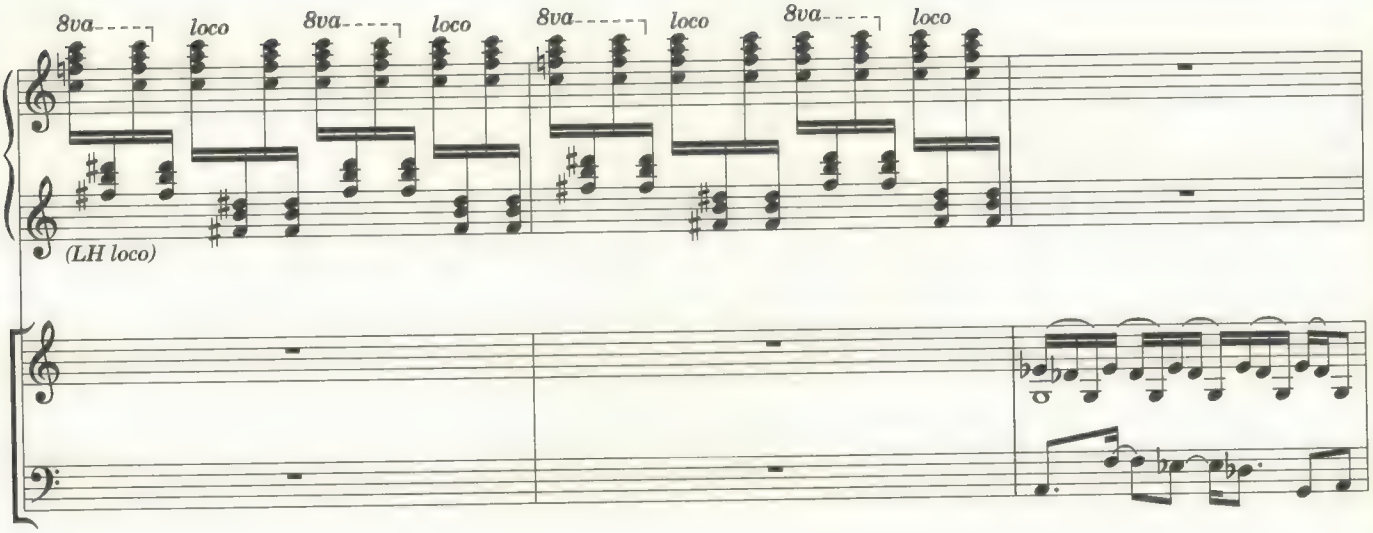

(fff)
(8va)
25
(Tamb.)
ff
(8ba when available)
30
(Whip)

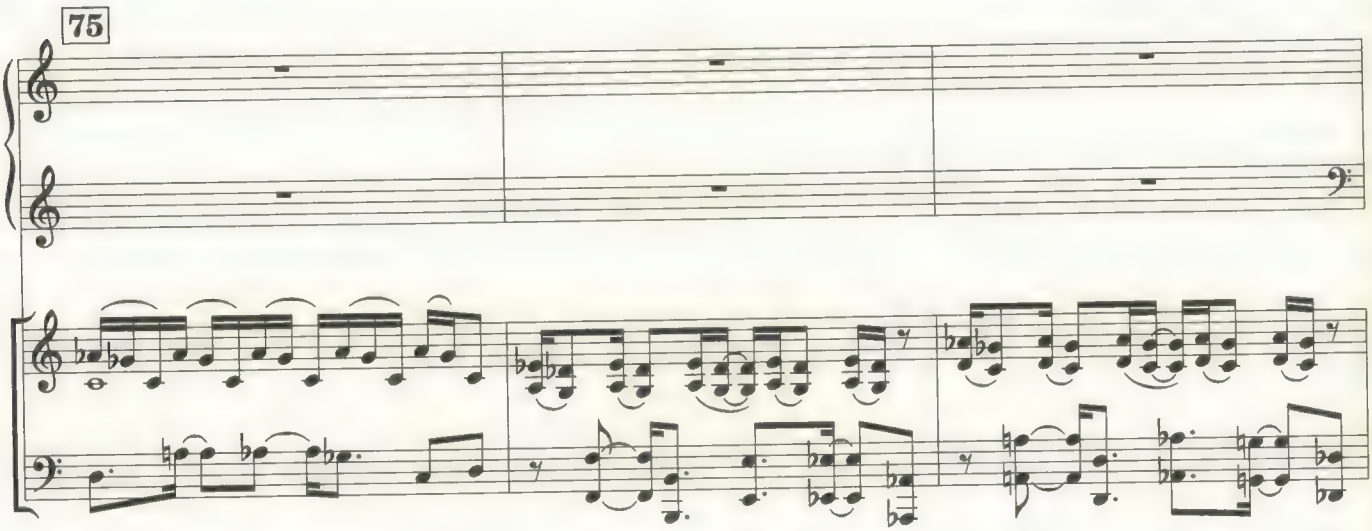

35
40

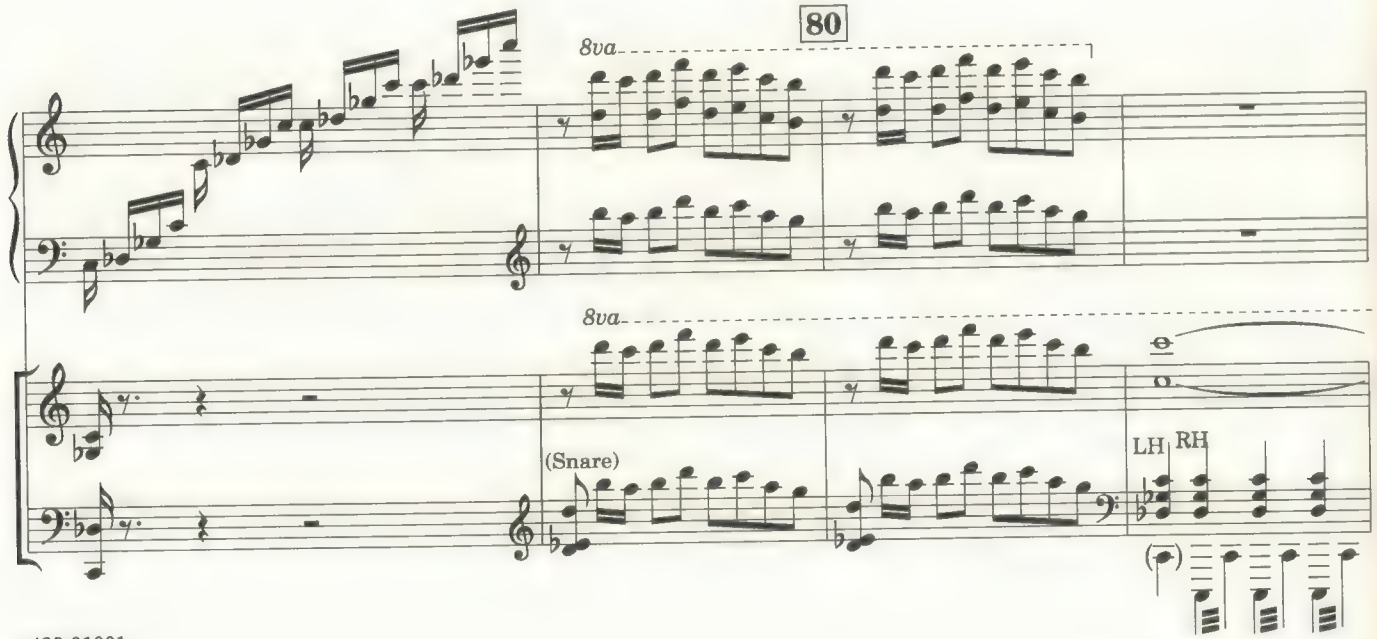

45
50

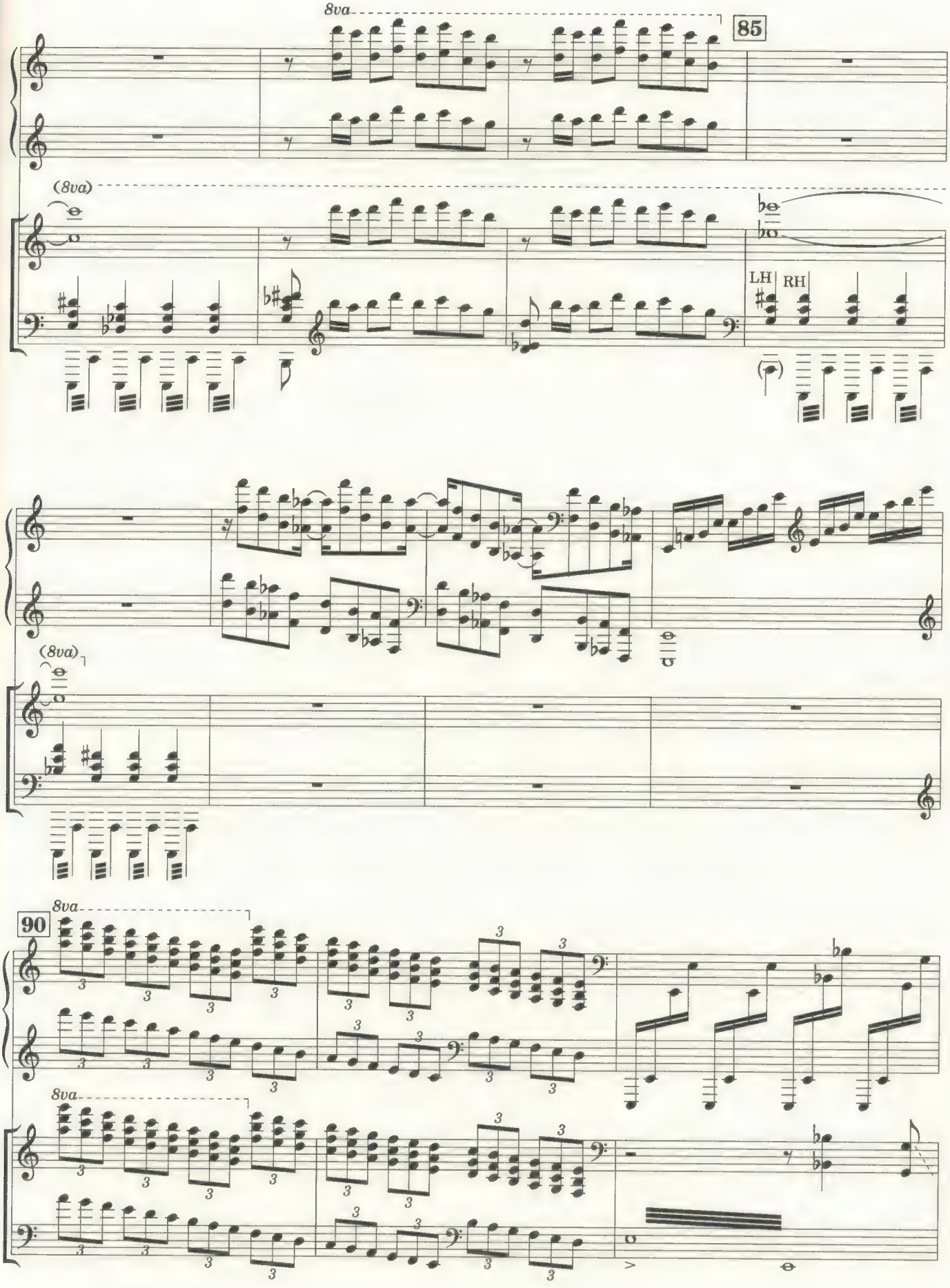

55
8ba
L.H. 8ba
(Bass Dr.)
8ba
(L.H. 8ba)
(8ba)
60
(+ Tam-tam)

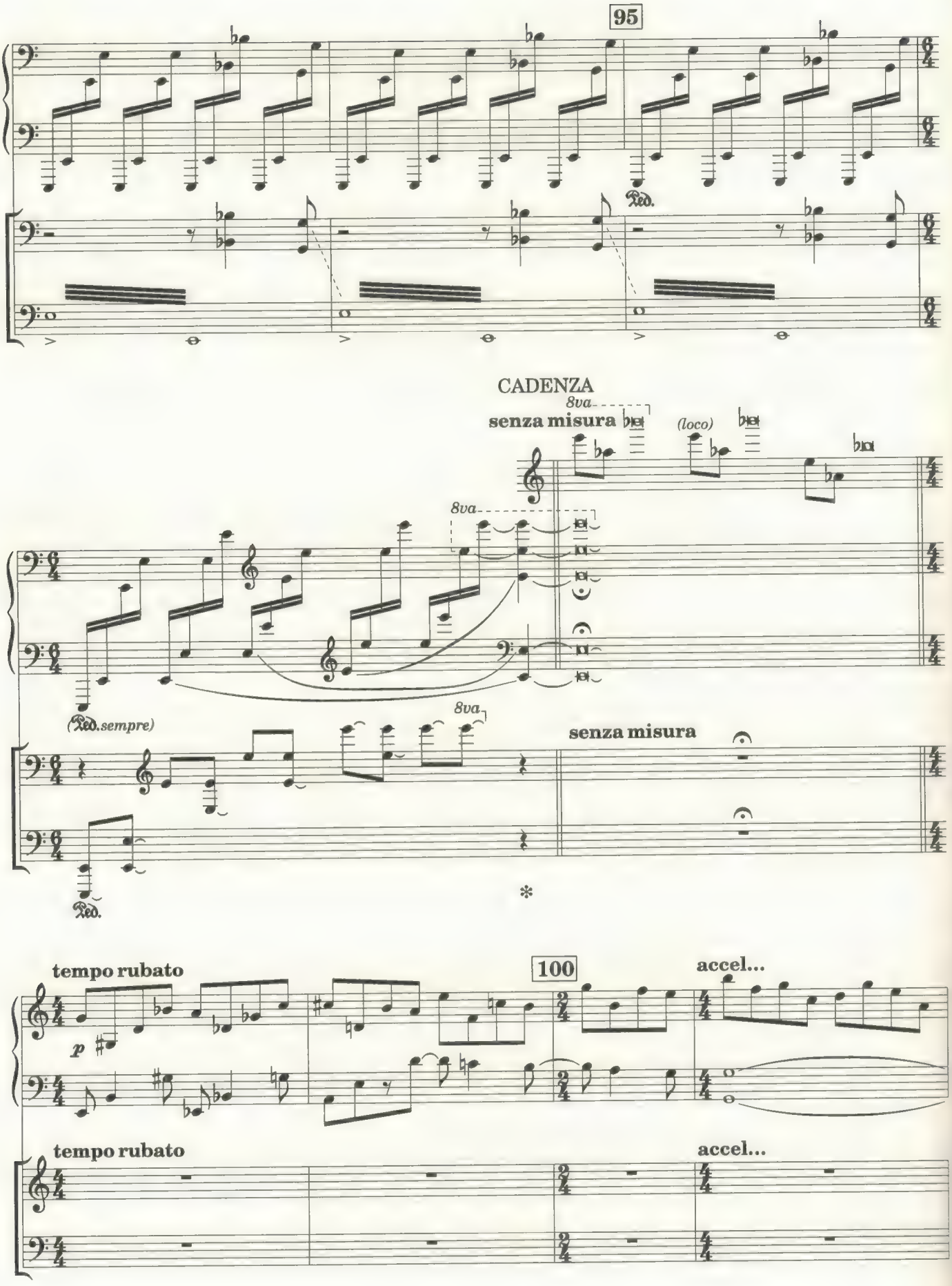

8va
5
5
5
5
65
70

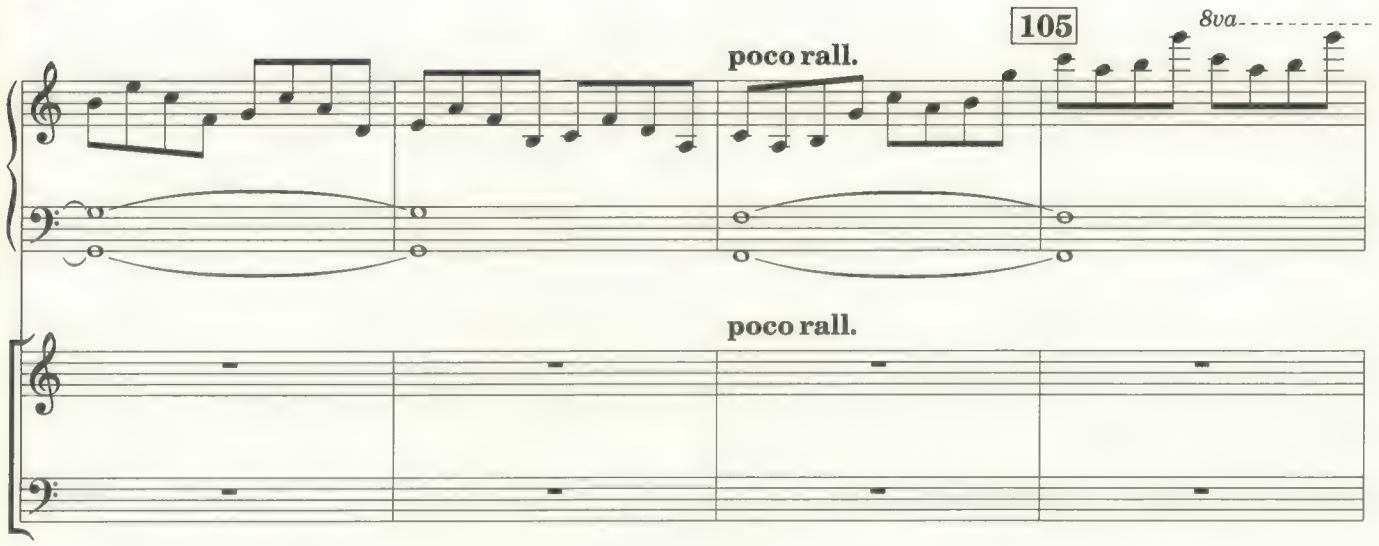

8va
loco
8va
loco
8va
loco
8va
loco
(LH loco)

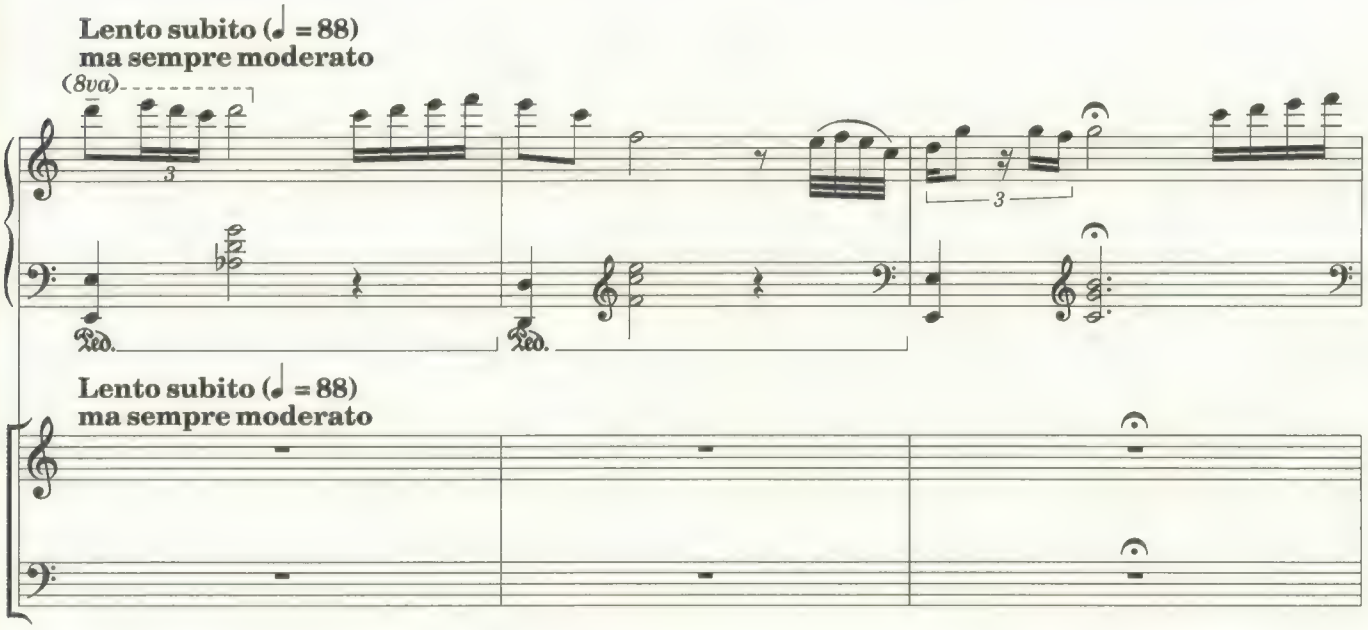

75

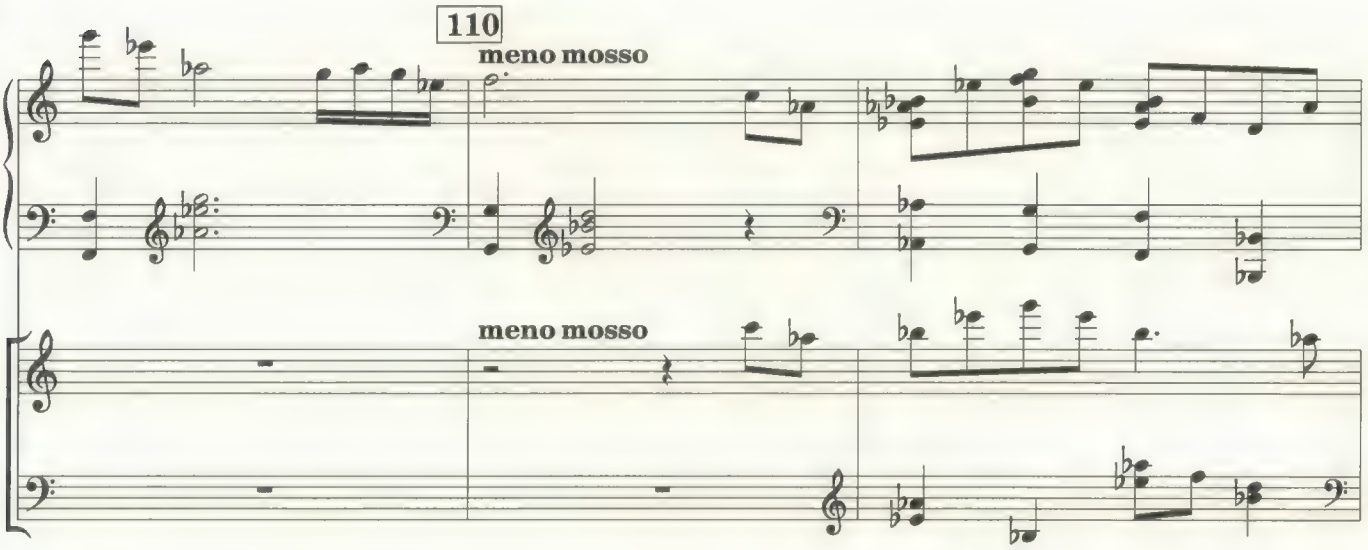

80
8va
8va
(Snare)
LH
RH

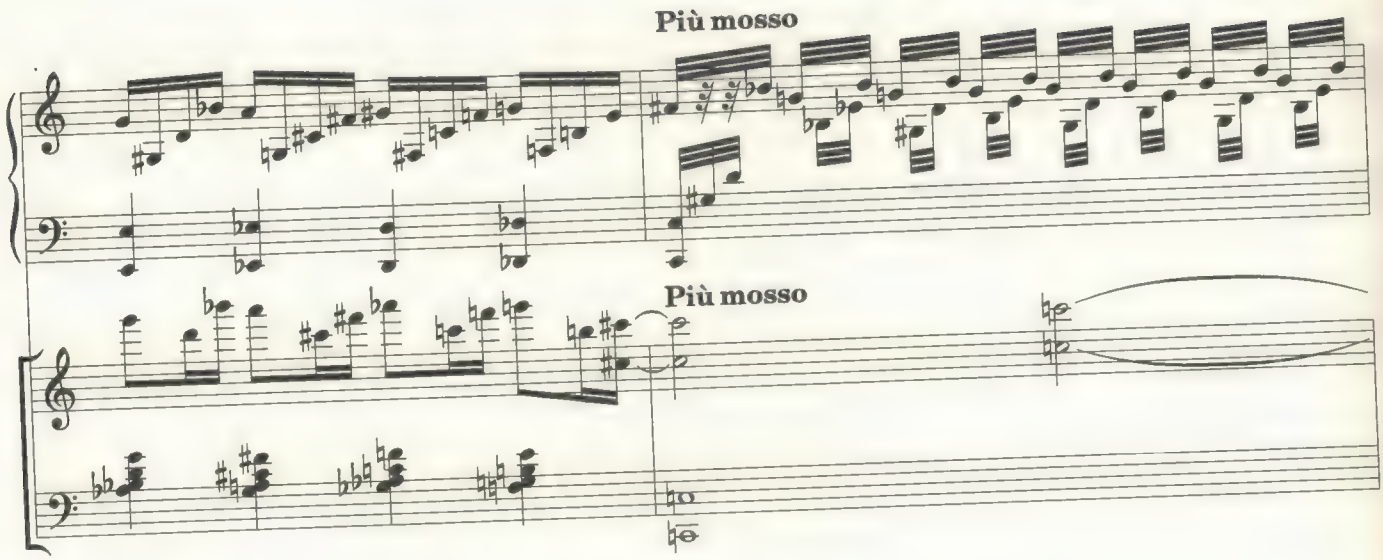

8va
85
(8va)
LH
RH
(8va)
90
8va
8va

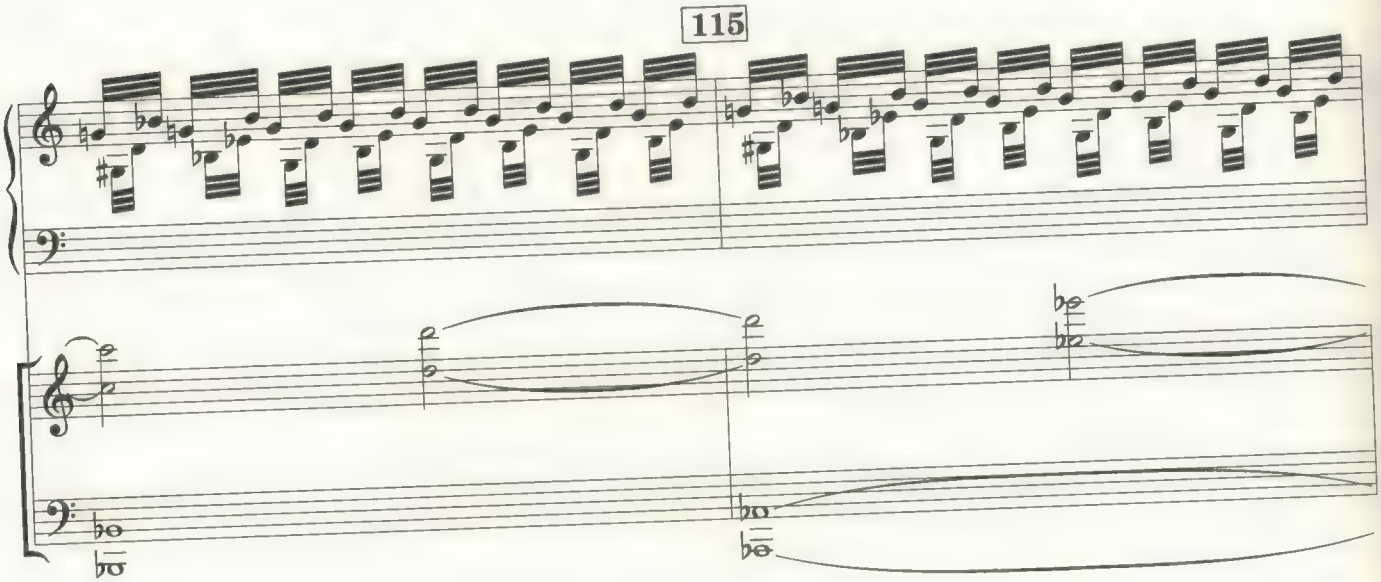

95
Ped.
CADENZA
8va
senza misura
(loco)
8va
(Ped. sempre)
8va
senza misura
*
tempo rubato
100
accel...
p
tempo rubato
accel...

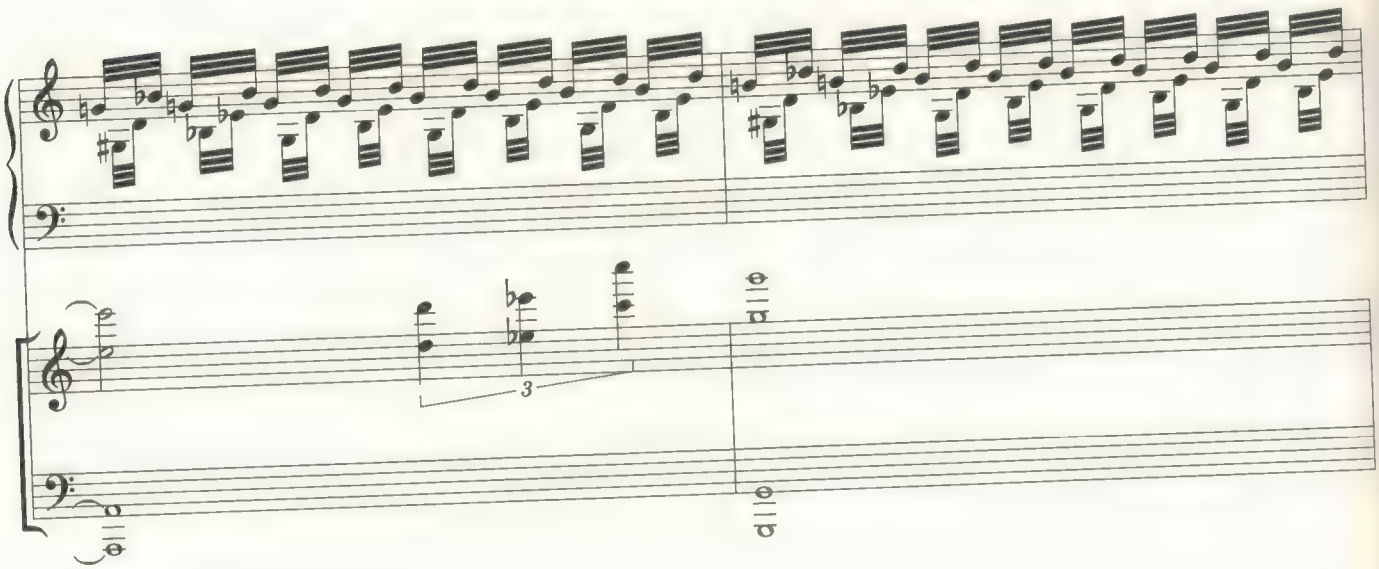

105
8va
poco rall.
poco rall.

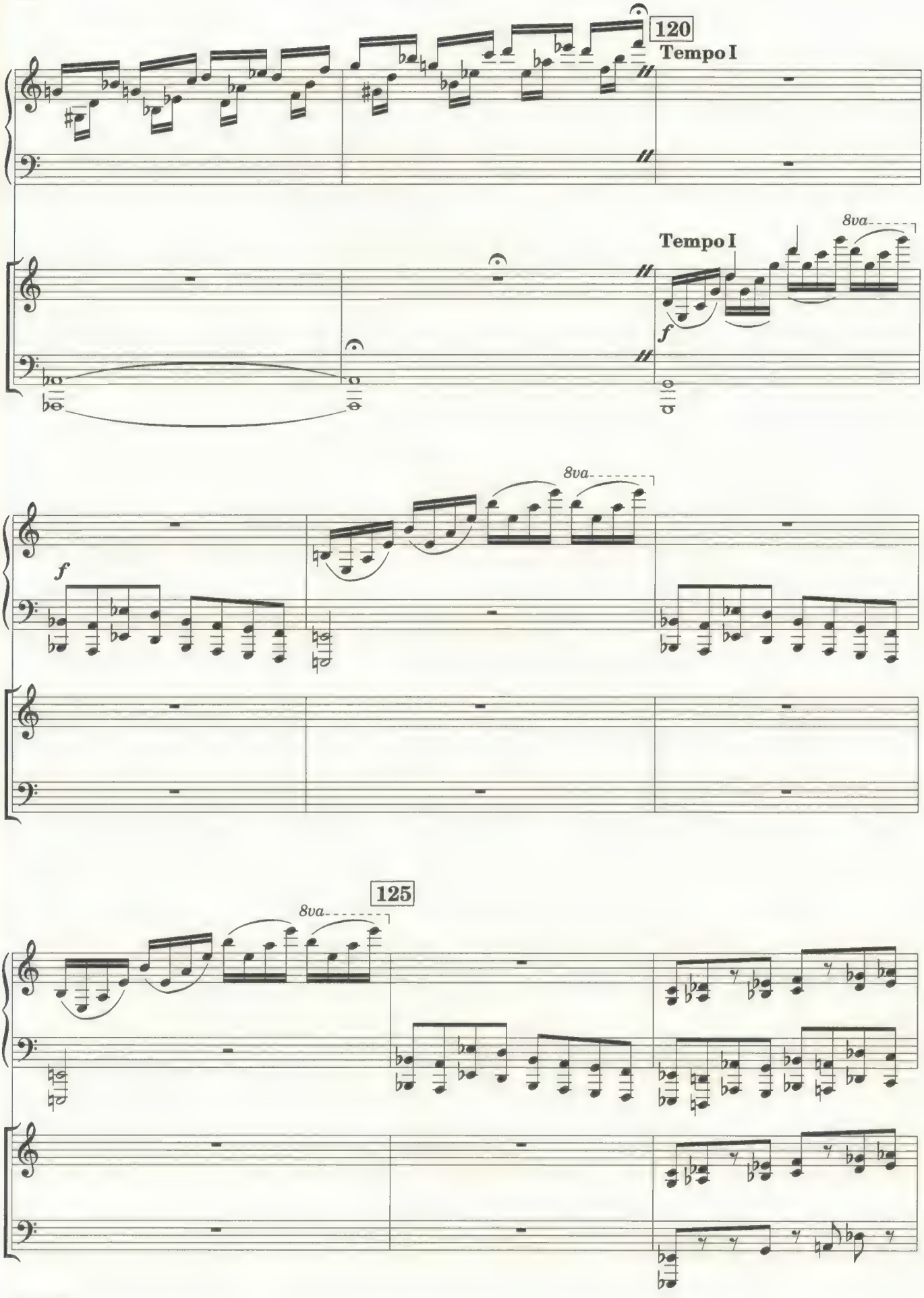

Lento subito (♩ = 88)
ma sempre moderato
(8va)
3
3
Ped.
Ped.
Lento subito (♩ = 88)
ma sempre moderato

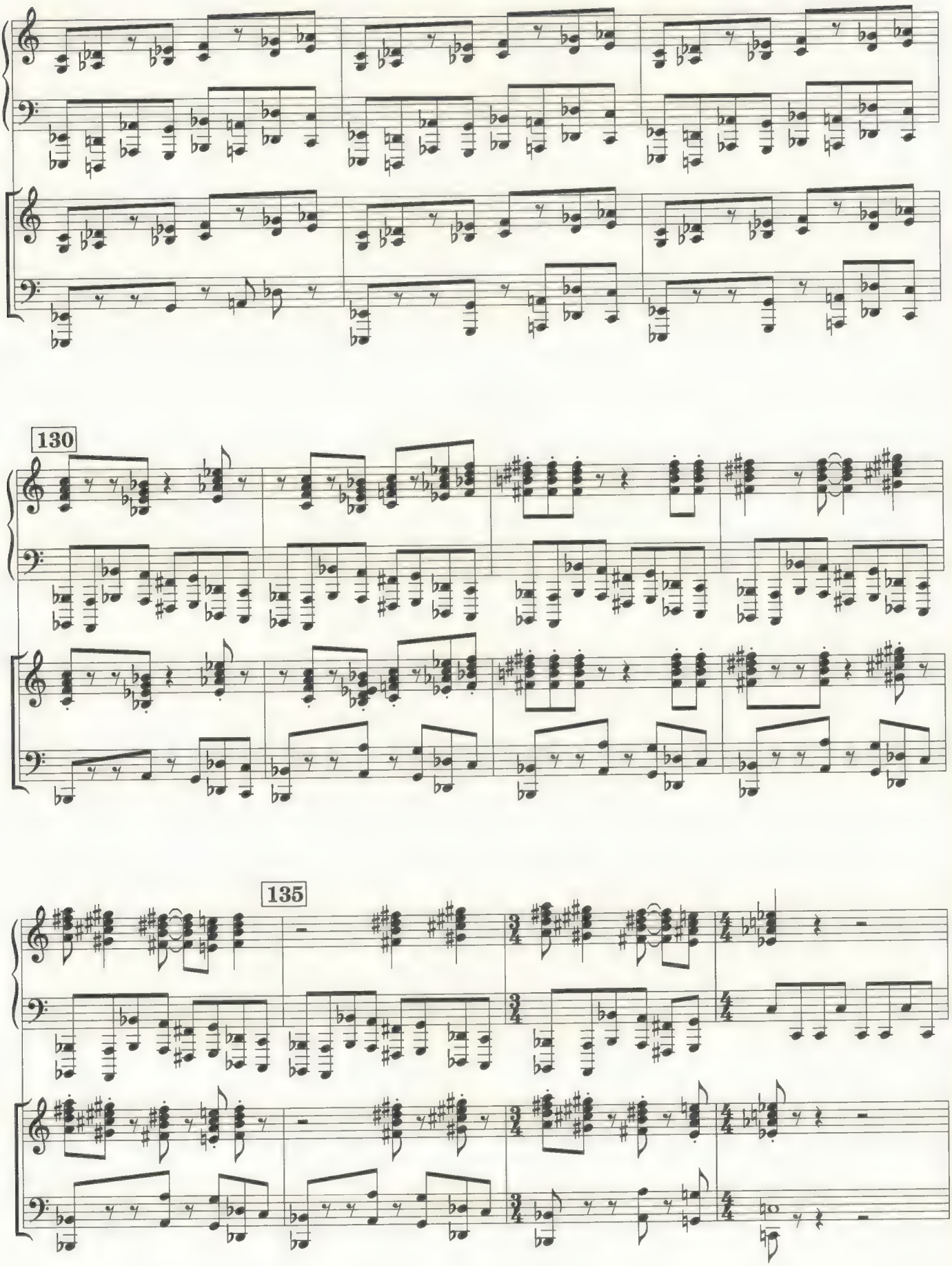

110
meno mosso
meno mosso

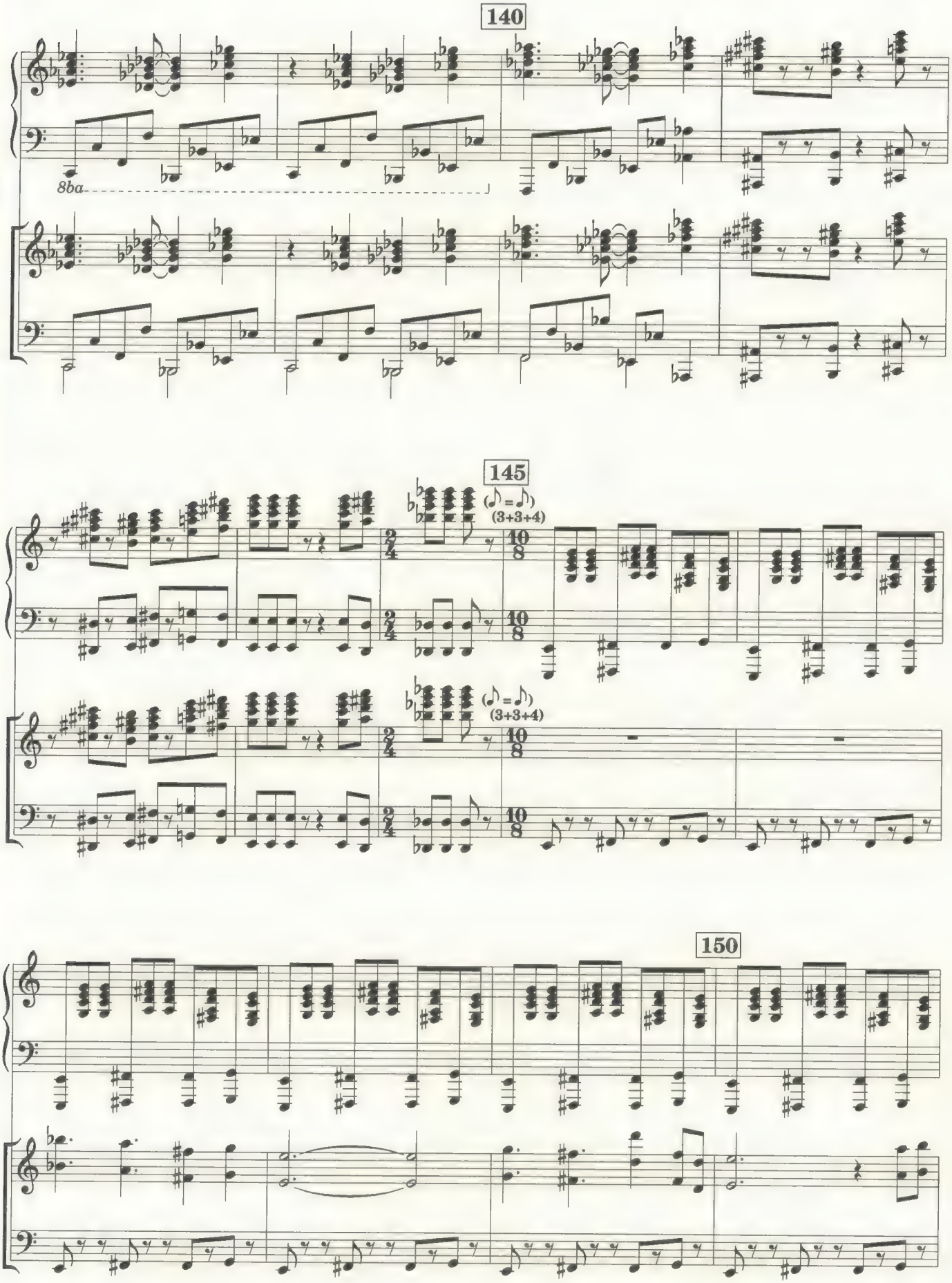

Più mosso
Più mosso

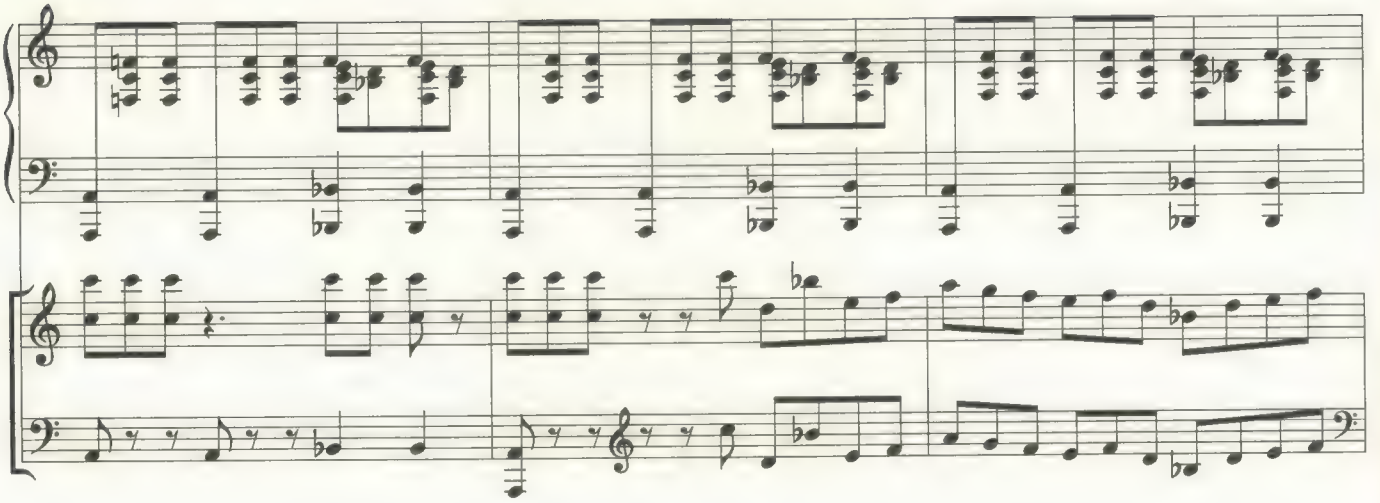

115

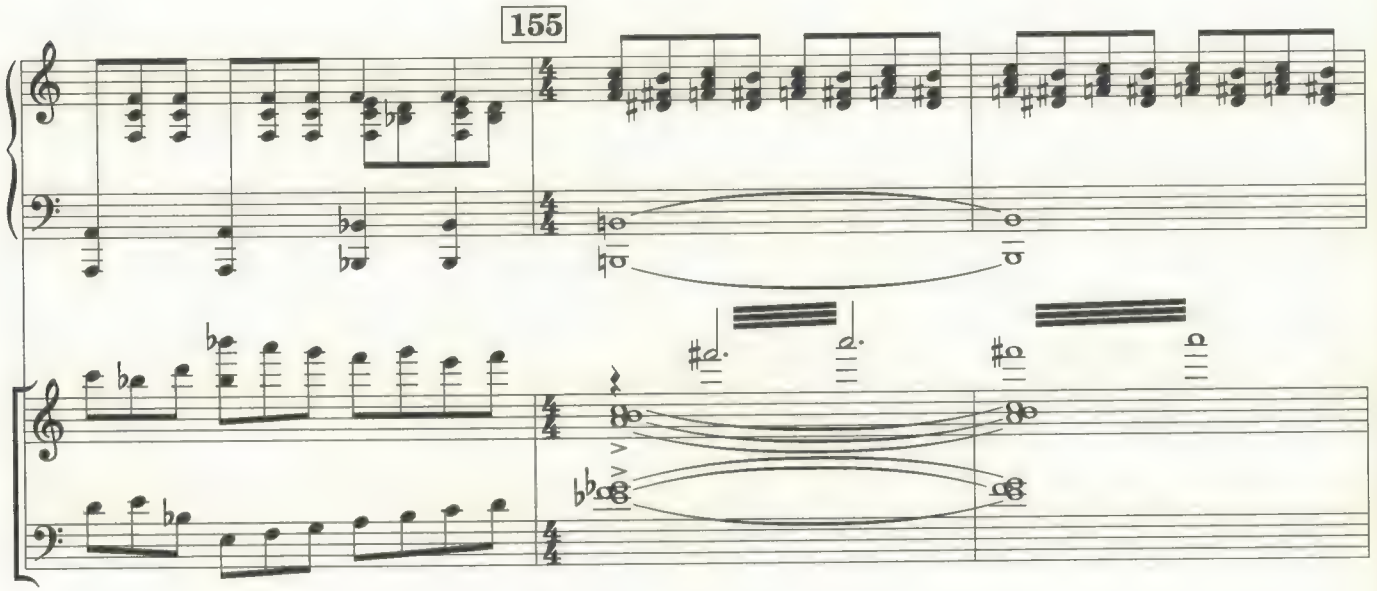

3

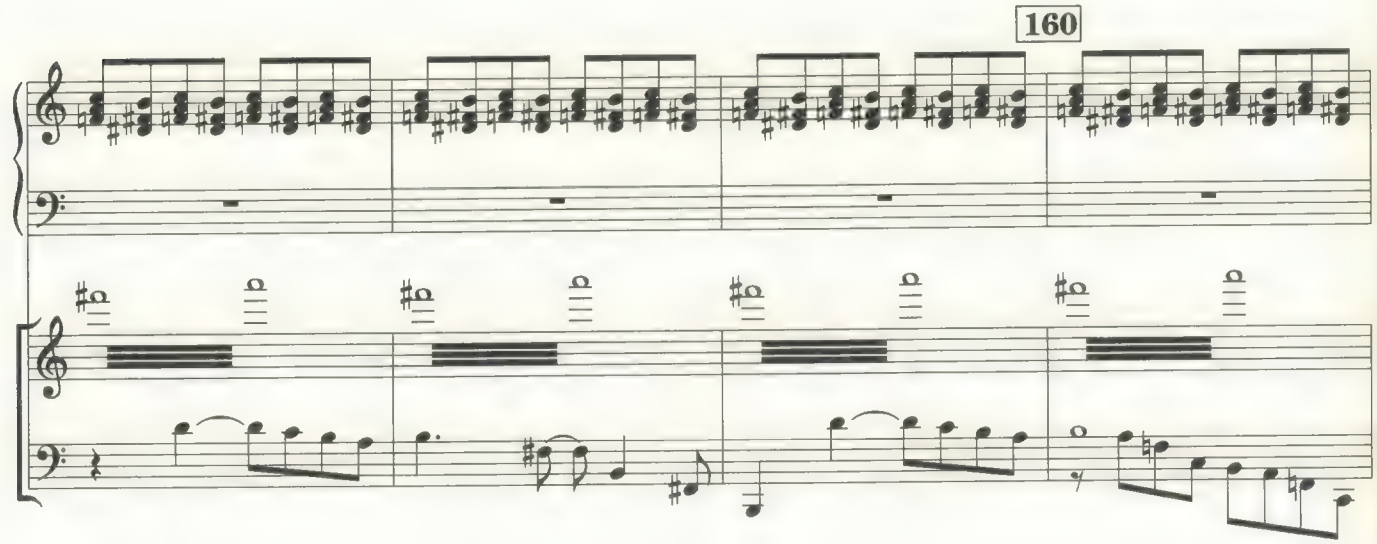

120
Tempo I
Tempo I
8va
f
8va
f
125
8va

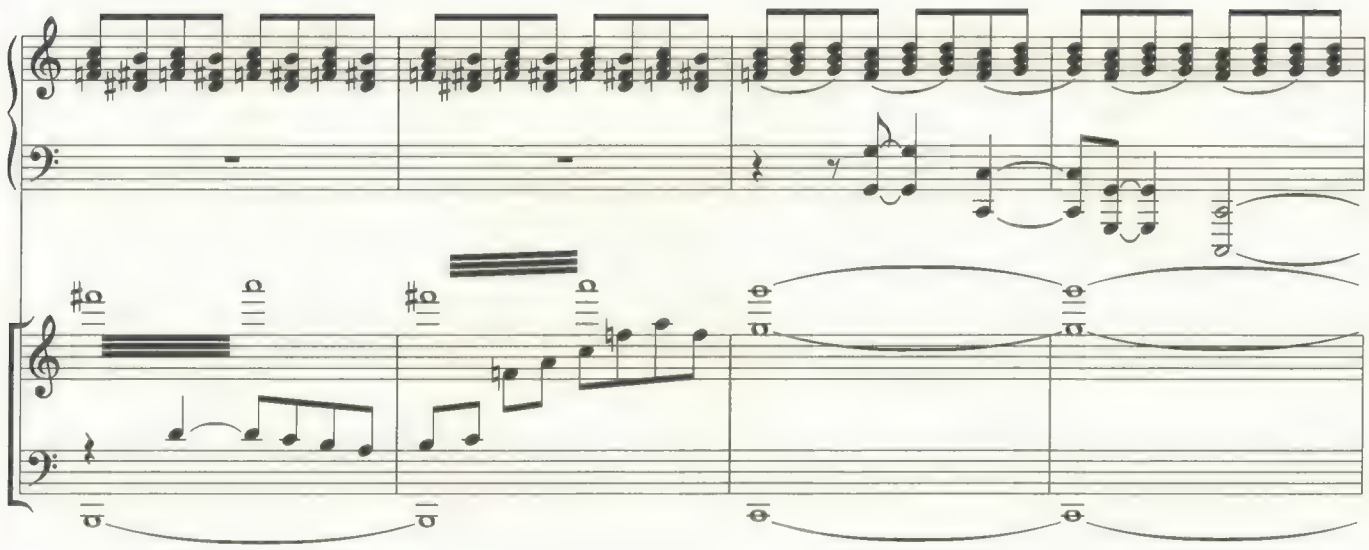

130
135

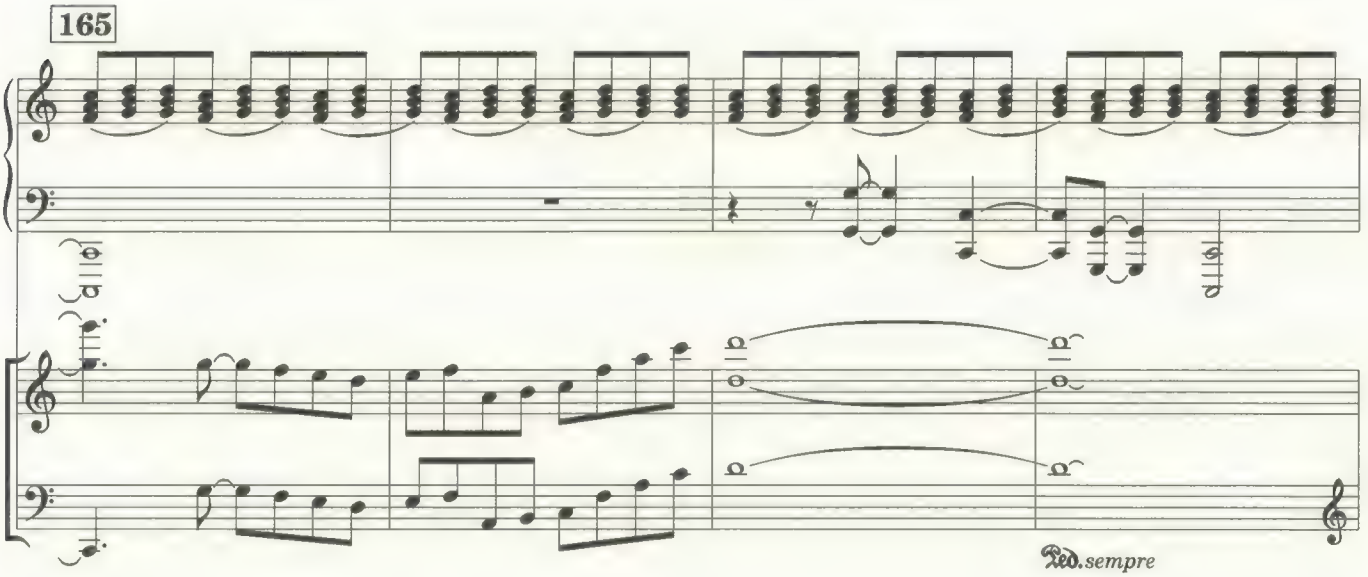

140
8ba
145
(♪ = ♪)
(3+3+4)
2/4
10/8
(♪ = ♪)
(3+3+4)
2/4
10/8
150

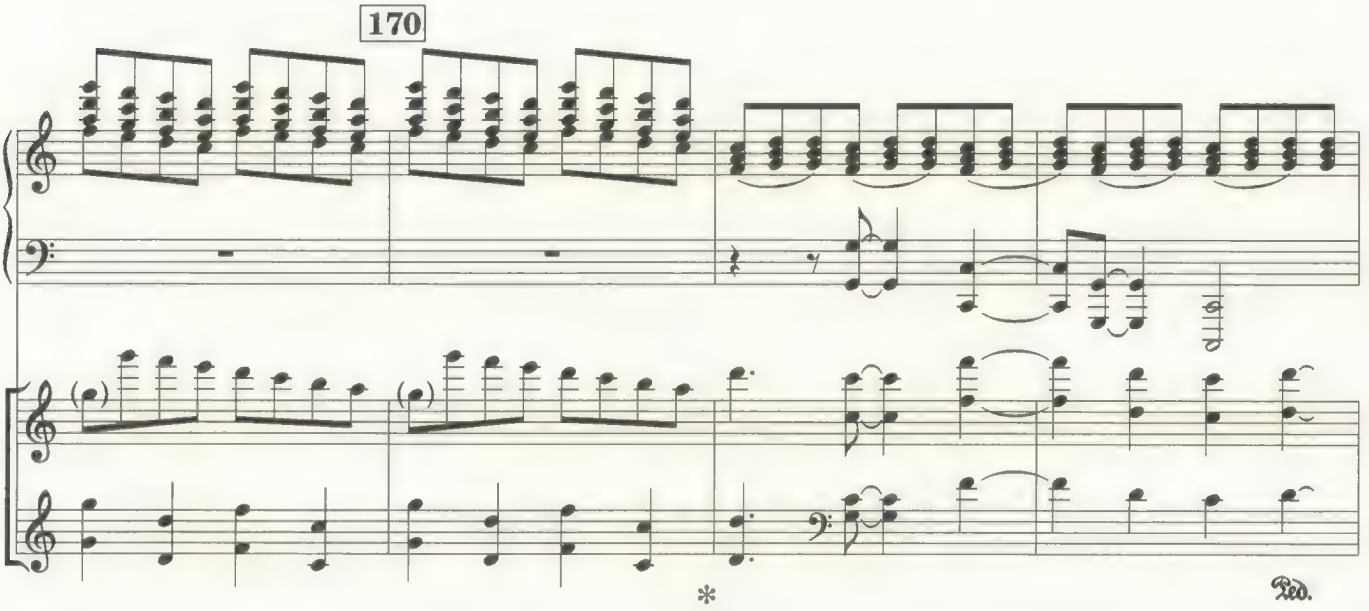


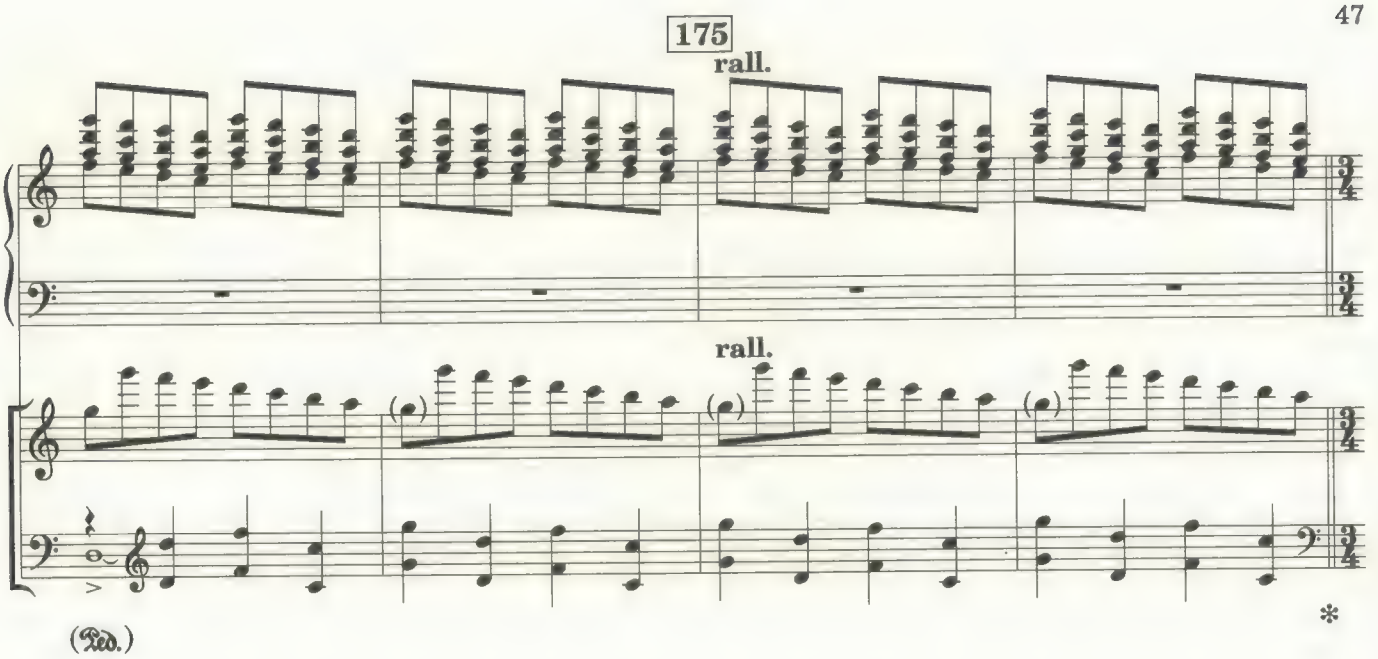

155

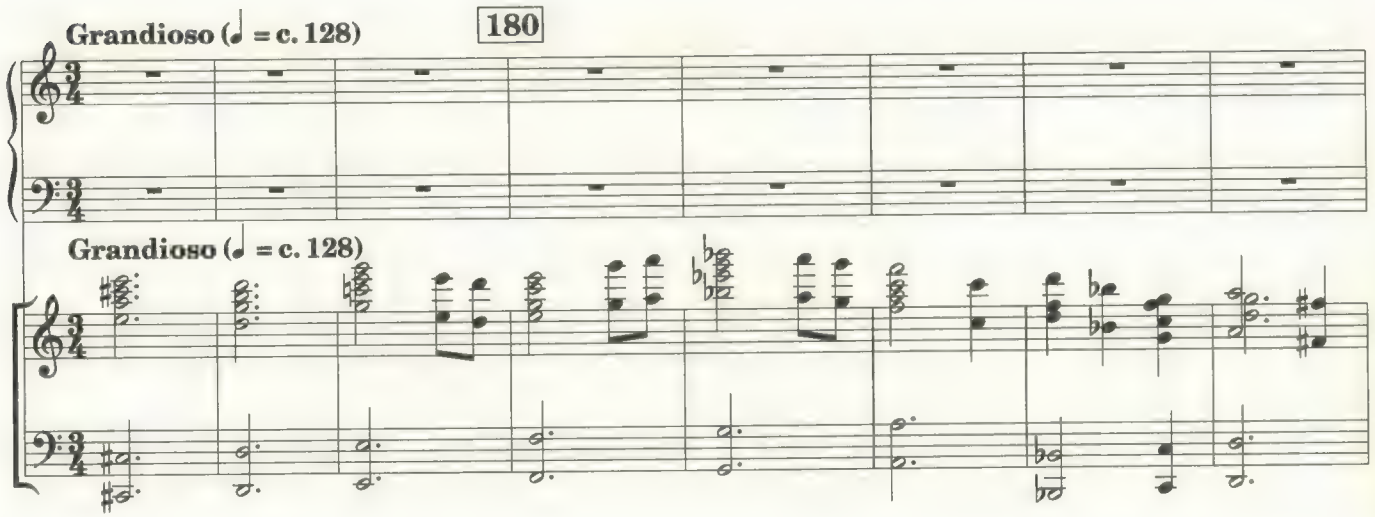

160

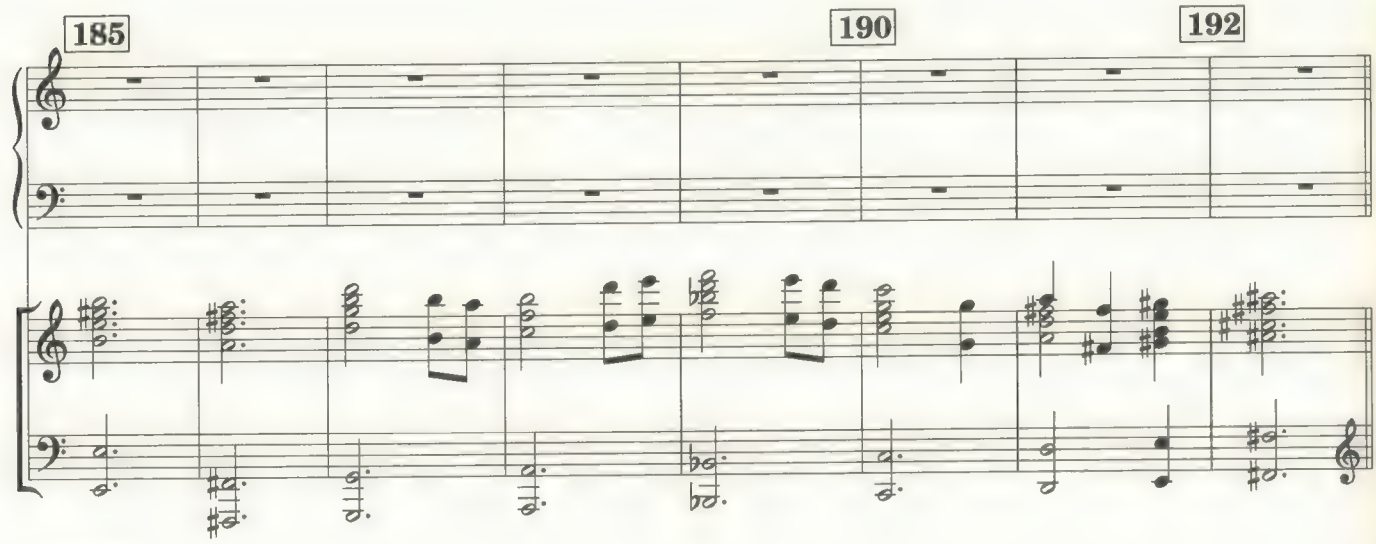


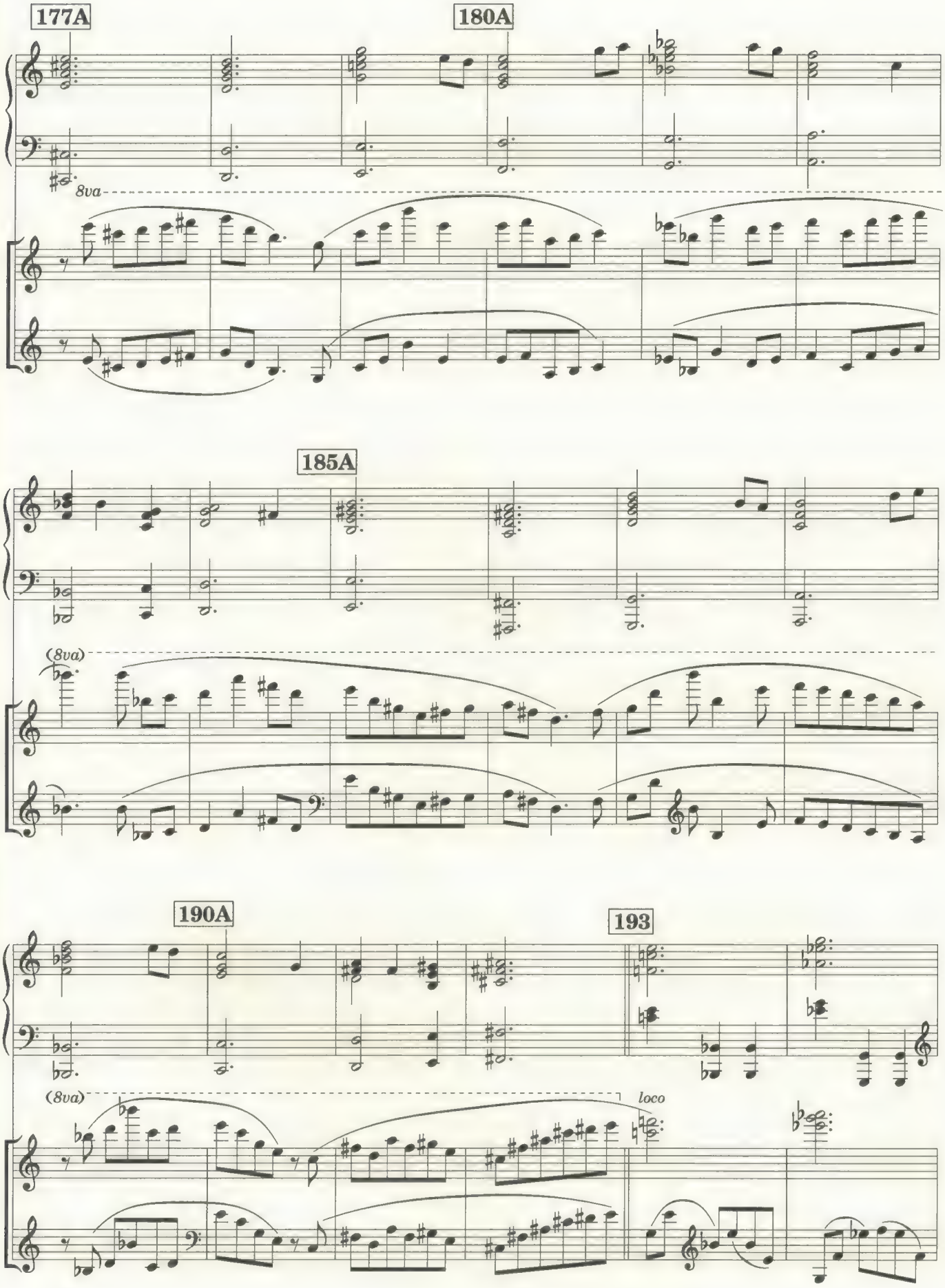

165
Ped. sempre

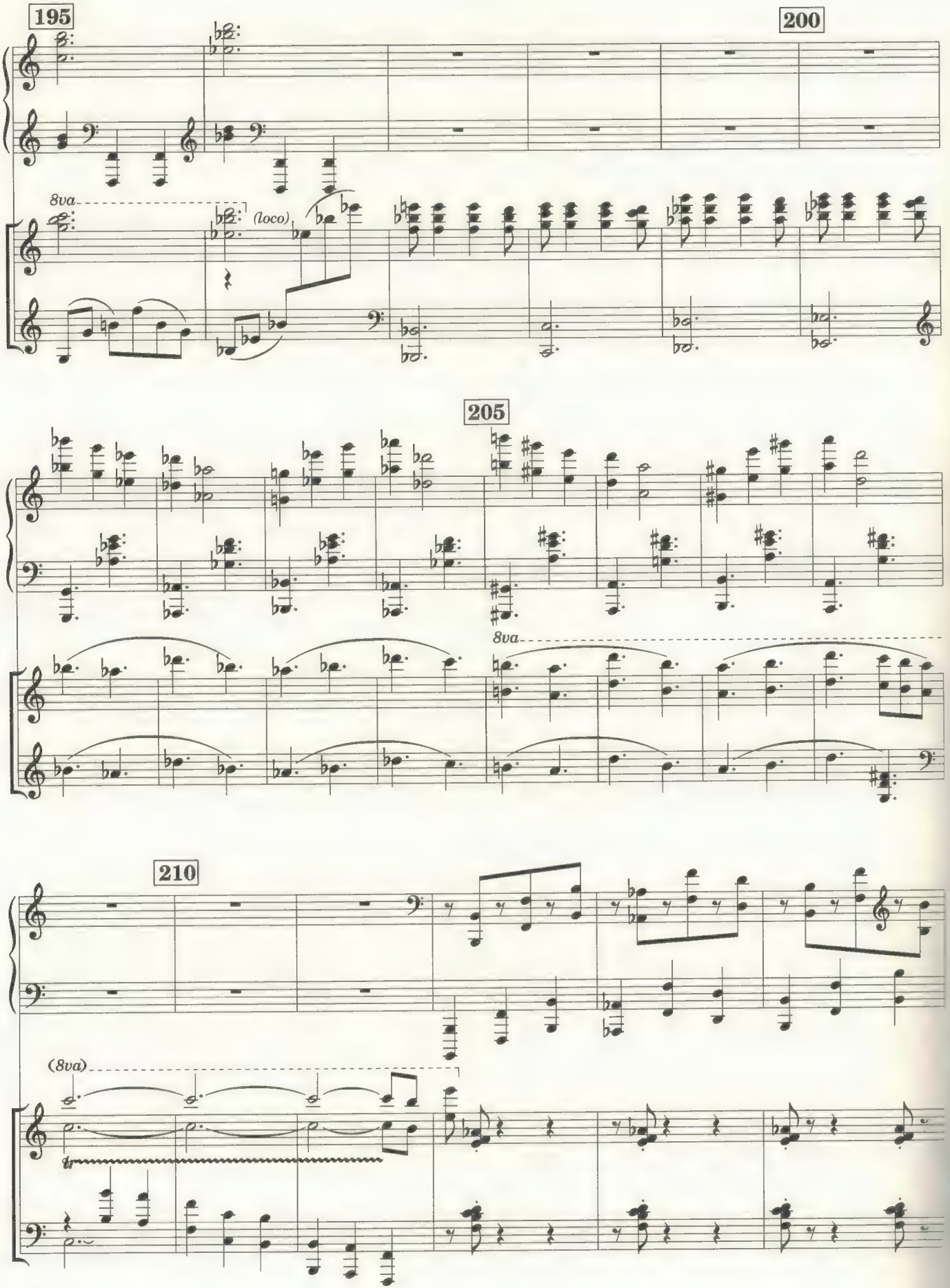

170
Ped.

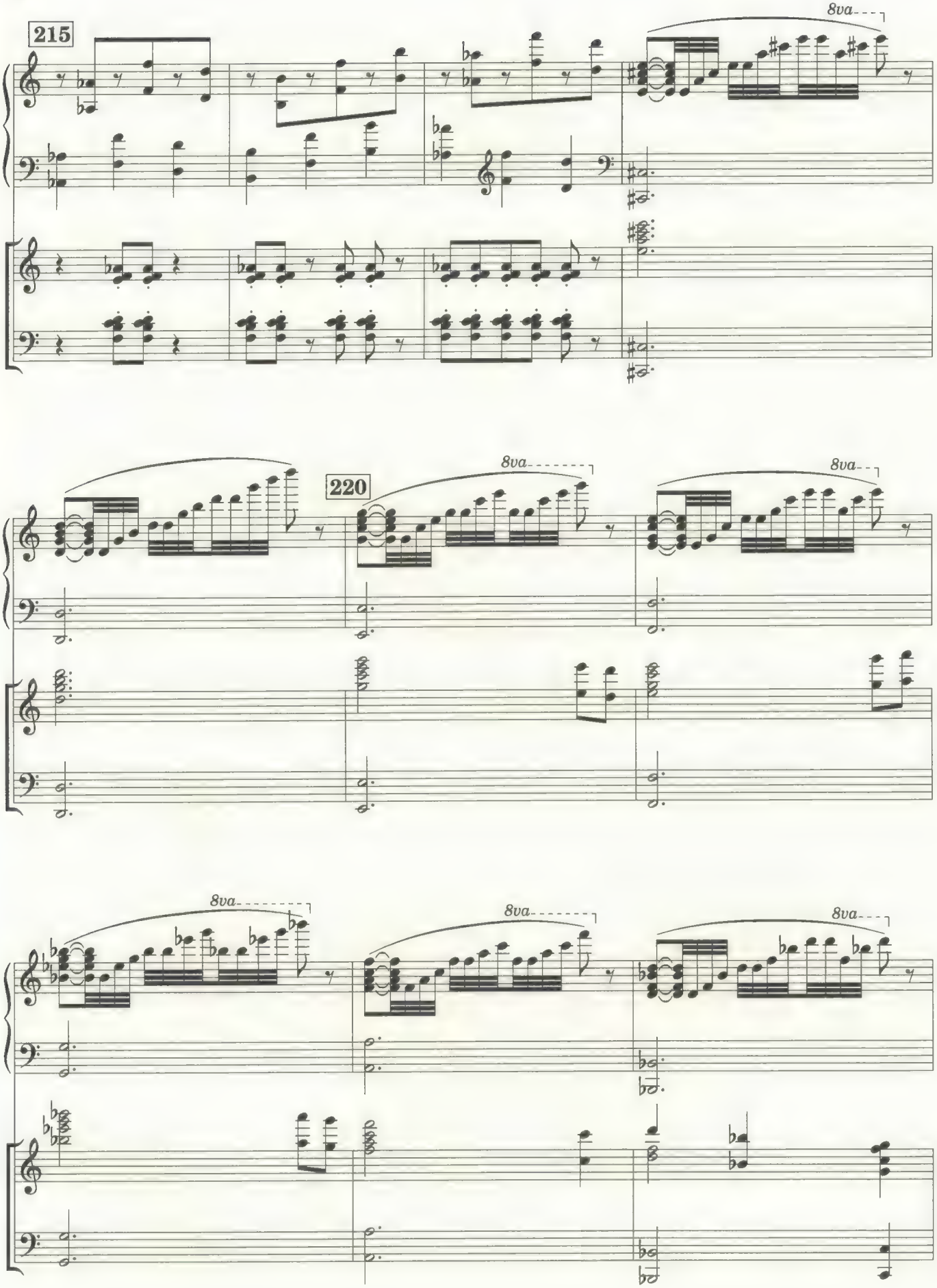

175
rall.
rall.
(Ped.)
*

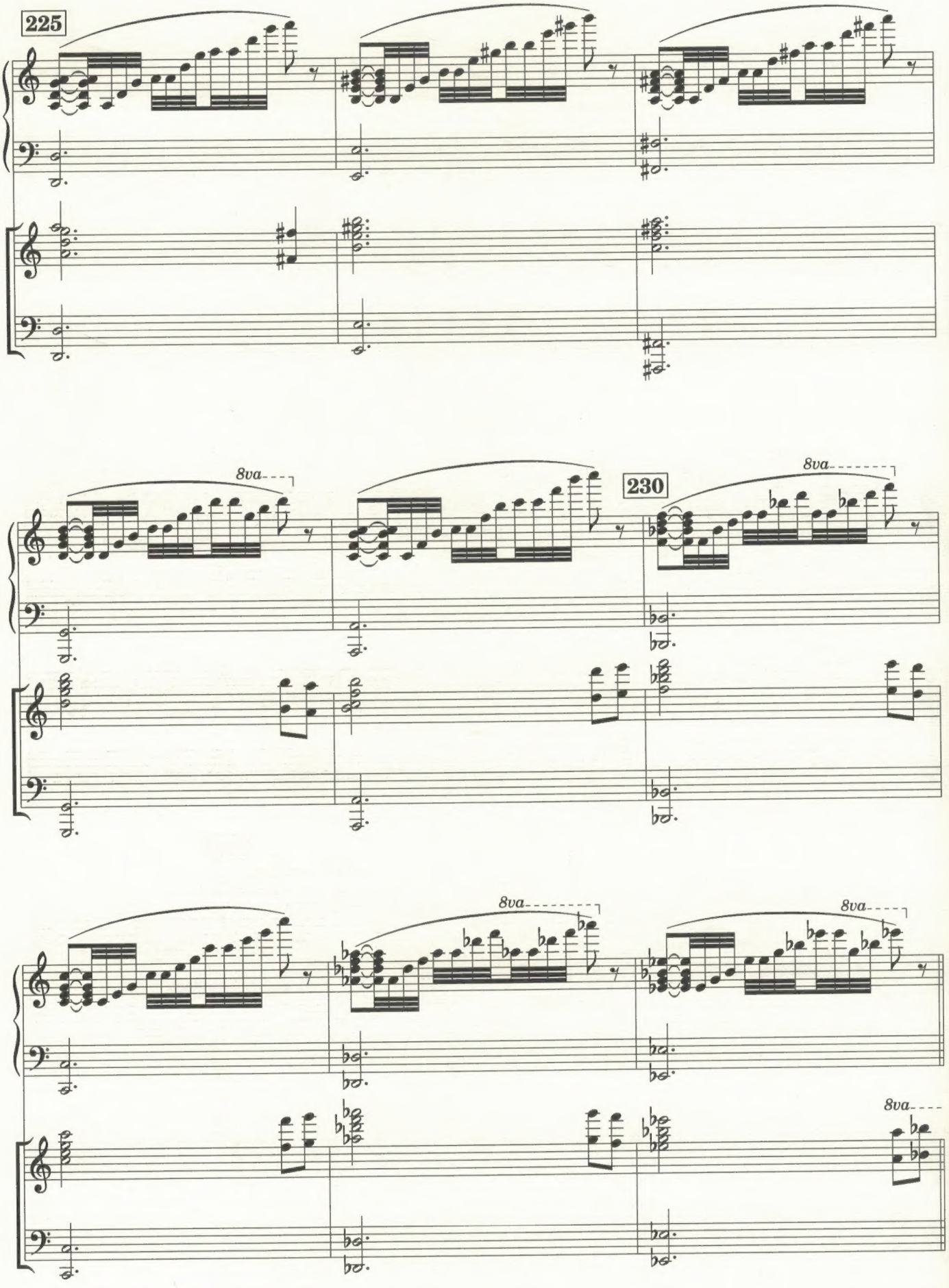

Grandioso (♩ = c. 128)
180
Grandioso (♩ = c. 128)

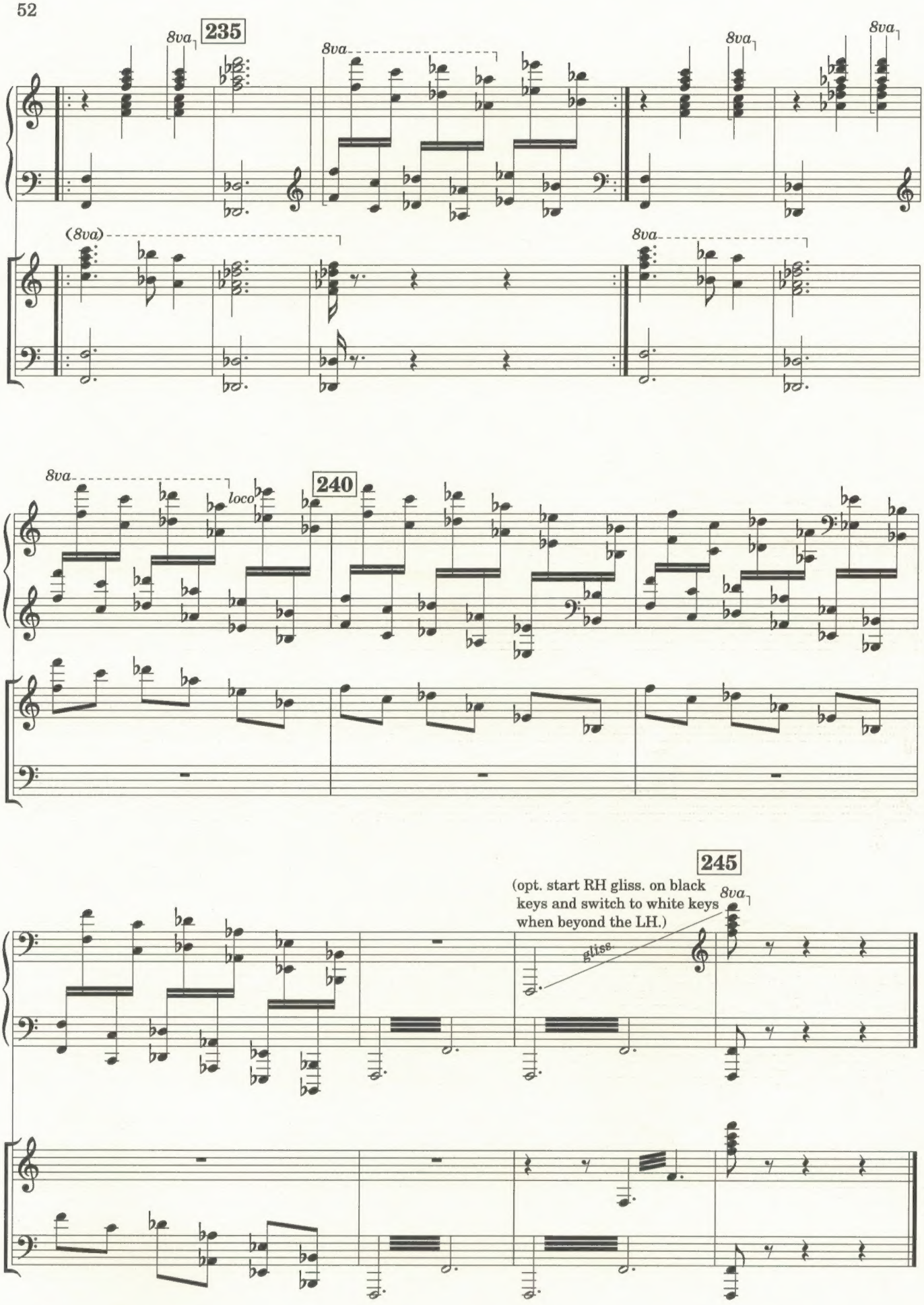

185
190
192


177A
180A
8va
185A
(8va)
190A
193
(8va)
loco


195
200
8va
(loco)
205
8va
210
(8va)
tr


215
8va
220
8va
8va
8va
8va


225
8va
230
8va
8va
8va
8va


235
8va
8va
8va
8va
(8va)
8va
240
8va
loco
245
(opt. start RH gliss. on black keys and switch to white keys when beyond the LH.)
8va
gliss.

Remerciements spéciaux à Keith Emerson, Marc-André Berthiaume,
Daniel Chaîney, Myreille Genest and Cristian van Schuerbeck

1. Vagrant
2. Solitudinous
3. Broken Bough
4. A Cajun Alley
5. Prelude to Candice
6. A Blade of Grass
7. Outgoing Tide
8. Interlude
9. Roll'n Jelly
10. B&W Blues
11. B&W Blues (bass part)
12. For Kevin
13. The Dreamer
14. Ballad for a Common Man
15. Barrelhouse Shake-Down
16. Nilu's Dream
17. Soulscapes

Other Works:

18. Close to Home
19. Prelude to a Hope
20. The Land of the Rising Sun
21. Love Theme
22. Lament for Tony Stratton Smith
23. Inferno (Piano version)
24. Inferno (Orchestral version)
25. Piano Concerto No.1

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